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Interview: Jonathan Barker on *Butterflies* and the Future of the Giant Screen

Jonathan Barker has been in the giant-screen industry since 1993 and has worked on more than ten GS films, including ***T-Rex: Back to the Cretaceous*** and ***Into the Deep*** while at **Imax Corporation** and ***Bugs!***, ***Straight Up: Helicopters in Action,*** and ***Journey to Mecca*** at **SK Films**, a company he co-founded with Imax founder **Robert Kerr**. His latest project is ***Flight of the Butterflies***, which will premiere in giant-screen theaters this fall. He spoke with *LF Examiner*'s editor, **James Hyder**.

LFX: Let's talk about one of your favorite subjects, ***Flight of the Butterflies***. Is it finished already?

JB: Yes, it is finished. It will be at the [**Giant Screen Cinema Association**] conference. We're just on the final touches of going to answer print. I'm extremely pleased with it, I must say. It's really been a very gratifying experience to make a film that I think is a little different — a science adventure drama inside of a natural history film.

LFX: How long has it been in the works?

JB: Well, you know, these things can take a very long time. It's been about five years since we got our **National Science Foundation** grant, so it's taken quite a bit of time to pull the rest of the money together. It took a little more than 18 months to actually produce the film, because we filmed a complete annual migration of the Monarch butterfly. We had five shoots over a one-year period and then post.

LFX: How does this project differ from ***Bugs!***, which was released in 2003?

JB: In *Bugs!* we made the very conscious decision that there would be no humans in the film. But in this case we decided to interweave a human and an insect story. Both stories are very compelling on their own, but together they are greater than the sum of their parts

LFX: The human story is about the scientific process of discovery?

JB: Yes. The human side is about the 40-year search by a Canadian scientist — **Fred Urquhart** — who dedicated his career to figuring out where the Monarchs went. As a young boy he always wondered, "Where do these butterflies go in the fall?" Nobody knew, and he made it his life's mission to answer that question. It's a long story but to make it very short, he and his wife did it by coming up with the concept of tagging butterflies. Nobody had ever tagged an insect before. It took him five years just to figure out how to get a tag on a butterfly without preventing it from flying and also not falling off.

Then they enlisted regular citizens to help them. That's what's been so compelling for the NSF, because it shows the process of inspiration and discovery, but also the involvement of regular citizens in answering these scientific mysteries.

One of Canada's iconic actors, **Gordon Pinsent**, plays Urquhart as an older man. There's quite an emotional ending to the film, when Urquhart finds the tag that proves the migration on his first visit to the sanctuaries.

Urquhart and his wife died in the past decade, and today, there's only one survivor of the actual discovery. Only a few people were on the mountain on the day that the butterfly with the tag was discovered by Urquhart. The only one still alive is a Mexican woman, **Catalina Trail**, who, with her American husband, actually found the sanctuaries where the butterflies were. She was on the cover of *National Geographic* in August 1967.

We found her. She's living outside of Austin now. So we flew her down for the filming. An actress plays her in the film, and we got a lot of shots of the two of them together. At the moment when Gordon, playing Urquhart, reaches down and picks up the butterfly, the climactic moment in the film, she was behind the camera, she just completely fell apart.

LFX: Wow.

JB: She'd not been back in 38 years. She had just put it all behind her. I was holding her, she was just weeping uncontrollably. It was really quite an emotional moment. So that was a very satisfying element of making the film, you know.

LFX: I can imagine. Who were your key

*(see **BARKER** on page 6)*

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Premiering this Month

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Remembering Jake Eberts

By Daniel Ferguson

When I began contemplating a career in film, someone gave me a copy of **Jake Ebert**'s memoir, *My Indecision is Final*. This blow-by-blow account of the rise and fall of **Goldcrest Films**, by Eberts and **Terry Illott**, had an enormous impact on me. It taught me that a producer should be someone who feels so strongly about a script that he/she is willing to risk everything on the belief that an audience will feel the same way. I also remember how astonished I was that one man could be associated with so many of the most seminal films of our generation (and some of my personal favourites): *Chariots of Fire, Gandhi, The Killing Fields, The Mission, Hope and Glory, A Room With a View, The Name of the Rose, Driving Ms. Daisy, Dances With Wolves, A River Runs Through It....*

I first met Jake through my efforts as a student to revive **McGill University**'s defunct Film Society. In our quest for funds, we sought out McGill alumni in the film industry. Jake was among the most prominent. Though he never gave us money, he did something even more meaningful. He created a fund to underwrite scholarships for promising McGill and Concordia film graduates to study at the American Film Institute in Los Angeles. He also gave several lectures, which inevitably always went well over the time limit and finished in the hallways with stirring anecdotes and pearls of wisdom. I was constantly amazed at how a man whose films had won over 30 Oscars and grossed millions could be so generous and humble. For those of us with stars in our eyes, he was proof that you didn't have to sell out to become successful.

Producers of Jerusalem*, l to r: George Duffield, Daniel Ferguson, Taran Davies, and Jake Eberts with Key of Knowledge Award.*

In 2007, **Di Roberts** and **Jonathan Barker** hired me to line produce the giant-screen film, ***Journey to Mecca***. They introduced me to producers **Taran Davies** and **Dominic Cunningham-Reid**, whose infectious passion had recruited none other than Jake Eberts as executive producer. When he visited the set in Morocco, one of the first things I told him was just how many young people I knew had chosen to pursue film careers because of his book or his lectures. I'm sure he knew it, but I needed to say it.

On *Journey to Mecca*, Jake could have stayed at 30,000 feet, but he didn't. He could have just helped raise money and lent the cachet of his name, but he took an active role in the script and in post production. As we began looking for a narrator, **Ben Kingsley**'s name came up. With a single call, Sir Ben agreed on the spot, saying "I'll do anything for Jake."

I will always remember Jake's absolute assuredness in the editing room, when it came to delicate decisions. At one point, fearing the audience would be disoriented, he urged us to insert a map. Everyone else in the room was deflated, believing such a move would halt the story and upset the pacing. Yet Jake was right. When we tested the film with different age groups, the request for a map in that very scene was unanimous.

Jake's instincts for what the public wanted were impeccably tuned. He never underestimated the audience or resorted to lowest-common-denominator thinking. Instead, he had an uncanny ability to clarify themes and simplify story without sacrificing quality. It was about reaching as many people as possible, but more importantly that each of them should have a transformative experience. Beyond the box office gross, Jake believed in the power of film to change the world for the better.

When Taran came up with the idea for ***Jerusalem***, he brought in Jake again as executive producer. I will never forget when Taran asked me to go to Jake's Montreal apartment and pitch him the story. For nearly two hours, Jake gave me his complete attention. Not once did he take a call or look at one of his multiple blackberries. He told me of his love of Jerusalem, where and his wife Fiona had honeymooned, and his many subsequent trips to Israel. He spoke of his experiences dubbing *Gandhi* into Arabic, and traveling in the Palestinian Territories to promote the merits of non-violent resistance.

In November 2011, Taran and **George Duffield**,

my fellow producers on *Jerusalem*, proposed a fundraiser in collaboration with the Canadian Friends of Hebrew University of Jerusalem. Jake agreed to accept the prestigious "Key of Knowledge" award in recognition of his lifelong commitment to education. Kevin Costner was the honorary chairman, and another of my idols as a student, director **Denys Arcand**, presented the award. Costner was unable to attend, but sent a heartfelt tribute recorded on location, telling the room they had the right man: "Hollywood is full of people who either have intelligence or integrity, yet Jake is the only one I ever met with both."

Perhaps my fondest memory of Jake was just a few days before the ceremony. I had offered to oversee an early morning technical rehearsal at the IMAX theater at the **Montreal Science Center**. To my surprise, when I arrived, there was Jake, sitting alone in the theater. So committed to the smooth running of the evening was he that he decided, on a whim, to personally ensure every clip was perfect. His son Dave had edited together a montage of scenes from some of his films: *Chariots of Fire, Gandhi, The Killing Fields, A River Runs Through It, Chicken Run, The Legend of Bagger Vance, Open Range, Oceans, Journey to Mecca*. Jake sat next to me in the empty theater, offering a running commentary of vivid memories and stories. When the reel was finished, I was completely humbled — both by the body of work and the man.

Jake's passing has left a void for so many who knew him. Selfishly, I will miss his presence in the editing room, his assured arbiter's voice speaking on behalf of the audience, pushing us to make every scene better. Yet I would like to think that his spirit of humility, generosity, and integrity will guide us, and that at the moment when we need a map, we'll know what to do.

Daniel Ferguson is writing, directing, and producing Jerusalem, *served as line producer on* Lost Worlds: Life in the Balance *and* Journey to Mecca, *and co-wrote* Wired to Win.

Remembrances by Taran Davies and Steven Morris are online at LFexaminer.com.

Sacramento IMAX Installing New Projector and Screen

by Joe Kleiman

The **Esquire IMAX Theatre**, host to next month's **Giant Screen Cinema Association** conference, closed on Sept. 4 for the installation of a new 24,000-watt digital sound system, 3D screen, and IMAX digital projector. The digital projection system will be placed on rails, allowing it to alternate with the existing IMAX GT film projector in front of a larger port window, which was installed earlier.

When it opened in 1940, the Esquire Theatre featured the tallest cinema marquee west of the Mississippi. The theater remained in operation through the 1980s, by which time it had become a grindhouse showing Hong Kong action films. In 1999, it was reborn as an IMAX theater in a new office and retail development, a flagship to the revitalization of Sacramento's historic K Street Mall. The original marquee was retained, and the doors, entrance tile, and poster cases were either restored or replicated. Behind the façade, everything is new construction.

The top two floors of the theater are a parking garage shared with the office building next door. To maintain the marquee as the tallest part of the structure, a unique architectural approach was taken. Instead of having guests enter at the bottom of the auditorium and climb up, as is common in stadium seating theaters, a three-story pit was dug into the ground, so that guests enter and exit at the rear of the auditorium at ground level. The parking structure precluded lowering the IMAX film projector into the theater via helicopter or crane, so a two-story rotunda was created to haul it up to the second floor projection booth. The rotunda remains one of the theater's signature design features.

The Esquire IMAX Theatre opened in March 1999, showcasing the 200th IMAX projection system, and was featured in the **International Association of Amusement Parks and Attractions**' *Funworld* magazine. The theater's opening won a Bronze Ring Award from IAAPA and the Silver Anvil Award from the Public Relations Society of America. The theater, one of three completely owned and operated by **Imax Corporation**, will reopen to the public after the GSCA conference.

First published at InParkMagazine.com. Used by permission.

Joseph Kleiman is online news editor for InParkMagazine.com, and a freelance journalist and writer who has worked in the giant-screen industry since 1987. He was part of the team that opened the Esquire IMAX Theatre in 1999.

THE BIZ

DEALS

Milwaukee museum to drop IMAX

In October, the **Milwaukee Public Museum** in Wisconsin will add a 3D digital insert projection system to its 16-year-old **Humphrey IMAX Dome Theater** and planetarium. The system is being installed by **Global Immersion** and consists of two Barco 2K projectors. Once it is in place, the theater will be rebranded as a **National Geographic** theater, joining several other museum digital theaters.

Although the theater will drop the IMAX brand in October, it will continue to use the 15/70 projector for at least two to three years. Theater director **Bob Bonadurer** tells *LF Examiner* that the museum considered many possibilities and felt that the switch to the Nat Geo brand was "the best option available." He says there are no plans to show Hollywood features at this time.

The 3D system is the first phase in a renovation process that will eventually see the installation of a new seamless dome, a new sound system, and a digital fulldome projection system that will replace both the IMAX film projector and the existing **Evans & Sutherland** Digistar 3 planetarium system. The transformation is being made possible by a $1.6 million gift from the **Daniel M. Soref Charitable Trust**, which is being augmented by $400,000 being raised from other sources.

According to a local press report, attendance at the 261-seat theater has dropped from 154,000 in fiscal 2010 to 133,000 in the fiscal year that ended last month. Management hopes the new systems will reverse that process.

Sydney IMAX may get new home

The owner of the building in which Australia's **LG IMAX Theatre Sydney** is located has proposed replacing it with an 18-story building that will include office space, restaurants, and a new IMAX theater. Dubbed "the Ribbon," the structure was designed by Hassell, an Adelaide-based architecture firm, and will feature a "12-story vertical garden that will filter air through the floor like a 'green lung,'" according to a local press report.

However, it's not clear that the project will be approved as planned: it is over 150 feet (46 meters) taller than the existing building and much higher than anything else around it in Darling Harbour.

Although early news reports incorrectly stated that the new development would mean "curtains" for the IMAX, CEO **Mark Bretherton** tells *LFX* that he "recently signed a new long-term lease and both ourselves and the building owners see our presence as part of any future developments." He adds that he and the developer "have yet to settle on the final form the theater would take, assuming the building gets approval." If it does move ahead, "it is estimated to take two years, during which time there wouldn't be a 15/70 theater in operation on the site."

"The Ribbon" may be the new home of Sydney's LG IMAX Theatre.

The existing LG IMAX Theatre opened on the site in 1996 with the largest cinema screen in the world, 96.5x117.2 feet (29.4x35.7 meters).

Christie demos laser projector

On Sept. 10, **Christie Digital** held the first public demonstration of its prototype laser-powered 2K digital projector at the IBC2012 conference in Amsterdam, Netherlands, with a screening of **Martin Scorcese**'s *Hugo*. The company says it was the "world's first laser-projected screening of a full-length movie." A Christie spokesman tells *LF Examiner* that the projector threw about 63,000 lumens onto a silver screen that was 54 feet (16.5 meters) wide.

A special digital print of the 2011 3D film was prepared for projection at a light level of 14fL, which is the standard for 2D projection, but far higher than 4.5fL, which has become the accepted norm for 3D in theaters equipped with conventional xenon projectors. The screening was preceded by a demonstration by **Don Shaw**, Christie's senior director of product management, and cinematographers **Demetri Portelli** (*Hugo*) and **Corey Turner** (***Transformers: Dark of the Moon***), who described the difficulties of shooting a 3D movie that will be shown at low light levels.

Shaw was quoted in a company press release as saying, "There's a half-a-dozen 'forks in the road' decisions that have to be made when designing a laser projection system and most manufacturers will take different paths."

3D organizations merge

The **International 3D Society** and the **3D@Home Consortium** announced in August that they will "merge operations and activities," effective immediately, according to a press release. The new organization will be known as the **International 3D Society & 3D@Home**.

The combined organization will have a membership of more than 60 companies, including **Walt Disney Studios**, **DreamWorks Animation**, **Sony Pictures Entertainment**, and **Imax Corporation**, as well as 500 professionals. Its staff will be headed by I3DS president **Jim Charbin**. www.International3DSociety.com

Hunger Games 2 in IMAX in 2013

Lionsgate has announced that ***The Hunger Games: Catching Fire*** will open in IMAX theaters on Nov. 22, 2013, simultaneously with its conventional release.

THE BIZ

DEALS

Director **Francis Lawrence** will use IMAX cameras to shoot portions of the film, which, in IMAX theaters, will expand to fill the full height of the screen.

The first film in *The Hunger Games* franchise, which opened in March 2012, was an unexpected hit, grossing $13.2 million in its first week in 268 domestic IMAX theaters. But it was knocked off those screens by the previously-booked ***Wrath of the Titans***, which took in less than half of *Hunger Games'* first-weekend take.

Lubbock getting renovations

Science Spectrum in Lubbock, TX, is remodeling its 19-year-old giant-screen dome theater with new seats and carpets, and a cleaning of its 58-foot (18-meter) dome screen. The theater's 186 original seats will be replaced with slightly wider ergonomic seats with cupholders, reducing the seat count to 173. Scaffolding will be erected to perform a multi-step cleaning to remove the ubiquitous Texas dust and restore the dome's projection surface. The theater closed early this month and will reopen on Sept. 24 with screenings of ***Rescue***, ***The Last Reef***, and ***Flying Monsters***.

The theater opened in October 1993 as an IMAX Dome theater, but replaced its IMAX systems with a **Cinema Development Company** 15/70 projector and a DTS digital audio system in December 2003. (*See The Biz, January 2004.*)

Magna-tech to rep Konica-Minolta

Miami-based **Magna-Tech Electronic Company** (MTE) has been selected to be North American and Russian distributor for **Konica-Minolta Planetarium Co. Ltd.** A subsidiary of International Cinema Equipment Company (ICEC), MTE has been supplying 2K and 4K digital cinema projectors to planetarium integrators for many years. President **Steven Krams** said, in a press release, that "it is only a natural progression" for the company to become a distributor.

PERSONNEL

In memoriam: Jake Eberts

Producer **Jake Eberts** died in Montreal on Sept. 6 from complications from a rare cancer of the eye that had spread to his liver. He was 71.

In three decades in the feature film industry, he produced dozens of highly acclaimed films that won 18 Oscars and were nominated for 28 more, including *Chariots of Fire*, *Driving Miss Daisy*, and *Dances With Wolves*, which all won Best Picture. He was co-author of a 1990 memoir about his career in movies, *My Indecision is Final.*

In 2002 he became chairman of **National Geographic Feature Films** and moved into documentary filmmaking.

In 2009 he served as executive producer for the giant-screen film, ***Journey To Mecca***, produced by **Cosmic Picture** and **SK Films**, and he was working on Cosmic's next GS title, ***Jerusalem 3D***, at the time of his death.

Jonathan Barker, co-founder of SK Films, and producer on *Journey to Mecca*, recalls, "Growing up in Montreal, Jake was a family friend whom I always admired tremendously. But beyond the personal feeling of loss, this is a loss for everyone who creates, believes in, or enjoys... original films that can make a difference in this increasingly complex and challenging world. He dedicated his life to this cause and it is hard to imagine anyone ever matching his record."

Eberts is survived by his wife, two sons, and a daughter.

See the remembrance by Daniel Ferguson on page 2.

In memoriam: Dave Millard

As this issue was going to press, we learned that **Dave Millard**, best known to the GS community for his work with **Sonics Associates** in the 1990s, died on Sunday, Sept. 9, after a long bout with cancer. He was 51. He is survived by his wife and two daughters.

Sonics co-founder **Alvis Wales** sent this remembrance:

"I met Dave while he was working for **Spitz** on their Space Voyager theater automation system at the **Singapore Science Center** in 1987. After working with him on that project, I knew he was the type person we wanted at Sonics, so I offered him a job. It took him a while to accept my offer, but fortunately he did and joined Sonics as a project engineer in 1989. At Sonics he served in several other positions including project manager, system tuner, and sales manager. And he was good at everything he did.

Dave Millard

"Dave helped tune the IMAX theaters at the **Osaka Expo** in 1990, where he met his future wife Chieko. In about 2000, Dave left Sonics and Birmingham to return to Minnesota, where he joined an electronics company. After several years there, he went back to work for Spitz, but continued to live in Minnesota.

"Dave was a fine person, and made many contributions to the large screen and planetarium industries."

In an e-mail, Spitz CEO **Jon Shaw** said, "Dave...fought with courage and grace through his lengthy struggle [with cancer]. He serves as an inspiration and an example on many levels.

"Those of you who knew Dave know what a loss this is, and that he will be deeply missed. Dave was employed by Spitz's Engineering Department for four years in the 1980s and then again more recently for the last nine years. He contributed greatly to our product development, our culture, and our lives.

"Dave was very capable, had a great sense of humor, and was a friend to everyone."

More information is available at www.caringbridge.org/visit/davidmillard.

Interview with Jonathan Barker

*(from **BARKER** on page 1)*

crew members on the film?

JB: **Mike Slee**, who directed *Bugs!*, directed again, and we were very fortunate to have as our lead DP and stereographer a wonderful guy called **Simon de Glanville** out of the UK. He was an assistant in the camera department on *Bugs!* and over the years has become a very talented stereographer and 3D DP. Simon did all the stereography and natural history cinematography, and **Paul Williams**, another British DP, who was used to working with actors more, was the lead DP on the drama.

LFX: From the production stills, I can see that you used a lot of different kinds of cameras. Can you run through the inventory of cameras you used?

JB: We used IMAX 15/70 2D for aerials and big wide shots. We used a pair of Red Epic 5.6K cameras in various rigs. We used the IMAX Phantom dual-4K with the Solido lenses. And we used a Nikon D3X. It's a 24-megapixel digital SLR camera, and we used that for time lapse. It's got a big fat chip with 6K by 4K resolution. It's fantastic.

LFX: I thought I saw the Gemini in one of the shots.

JB: Yes, we used the Gemini in our test shoot, but in fact there are no Gemini shots in the film. We had the Gemini and a pair of Phantom 2K cameras that we used to test high-speed. When you're filming the Monarch butterfly, they flit about awfully quickly. So we shot a great deal of the natural history between 72 and 120 frames per second, because that was the upper limit of both the IMAX Phantoms and the Epics. We had tested going up to 550 frames, but that can only be done with the 2K cameras, not the 4K. There's one shot in 3D of a butterfly taking off a leaf at 550 frames, which is just absolutely amazing.

All of our macro work was shot with Epics. What's interesting about that is not the cameras, but the rig, because it was a **Peter Parks** rig, the 2011 version of what he did for us on *Bugs!* Now we're able now to shoot digitally and have all the flexibility that that entails.

LFX: You did that at his house in England?

JB: Yes, in his backyard. In the film, the butterflies arrive in a suburban butterfly garden, which we built in Toronto. We took that garden and recreated it in Peter's backyard in Cornwall.

Jonathan Barker (r) with Peter Parks and his 3D macro rig in Cornwall. (Note blanket.)

SK Films

LFX: Just as you did with *Bugs*, where you built that fallen-down shack in the rain forest in Borneo and then rebuilt it in the studio.

JB: Correct. We did exactly that, with Cornwall standing in for a Toronto suburb. That worked very effectively and Peter used his secret rig, which had a blanket over it and none of us were able to look at.

LFX: Really?

JB: Every day Peter kept the rig in his shop and he had a little garden tractor and a little mini trailer behind it, and he'd load the rig on the trailer and come out of his shop into the backyard pulling it on this little tractor to the set. And at the end of the day, as soon as we wrapped, he'd put it on the tractor again and haul it back into his workshop. It was very cute.

The rig was a prototype and he had to go to one side of the camera to adjust alignment with a little Allen wrench. Simon's looking at the alignment and would say, "More, more, more, stop." Then Peter had to walk around the camera and use the Allen wrench on the other side for the other eye. Back and forth, back and forth. It was incredibly tedious. But Peter would not let anybody touch his secret rig.

After about ten days of shooting, Peter appeared on the set one morning and handed Simon an Allen wrench so that they could each take one side of the camera and adjust. It was like, "You passed the test." It was glorious.

LFX: He was a little paranoid about someone finding out his secrets?

JB: Well, yeah. He was jealously guarding it. He's invested a huge amount of time and he has investors that put up the money for it. So he was not being silly, it was just amusing.

LFX: Did you ever use more than one camera on the same shoot?

JB: Yes, we used the IMAX 15/70 camera and the Epics at the same time on two shoots in Mexico. On at least two of the shoots we also had the Nikon time-lapse camera, although it ended up only being used in only one sequence in the film.

LFX: So how did you and Mike decide which camera you would use for which locations? What were the criteria?

JB: We did some testing with the Phantom and Epics and filmed those out to 15/70 to determine where the border was. We needed to determine what the rules for using film should be. That was

basically governed by how big and wide a shot it was. If you wanted to use a digital camera on a wider shot, as long as the object of interest was in the foreground, then that was perfectly acceptable. We also tested against *Bugs!* footage.

We also tested in 2D on a dome, because I am ferocious about maintaining the dome market and the reason is extremely simple: *Bugs!* generated close to 25% of its gross revenue from domes.

LFX: Really?

JB: Yeah. I wasn't about to walk away from 25% of the revenue of the film. So supervising producer **Myles Connolly** and I became known as the Dome Nazis. Every time the camera turned over, we were making adjustments to make sure it was going to work on the dome. We went to extreme lengths, including in post, which I can talk about later. I'm actually going to do a presentation at Dome Day [following the GSCA conference] about what we did for the dome.

LFX: Tell me what you did in shooting.

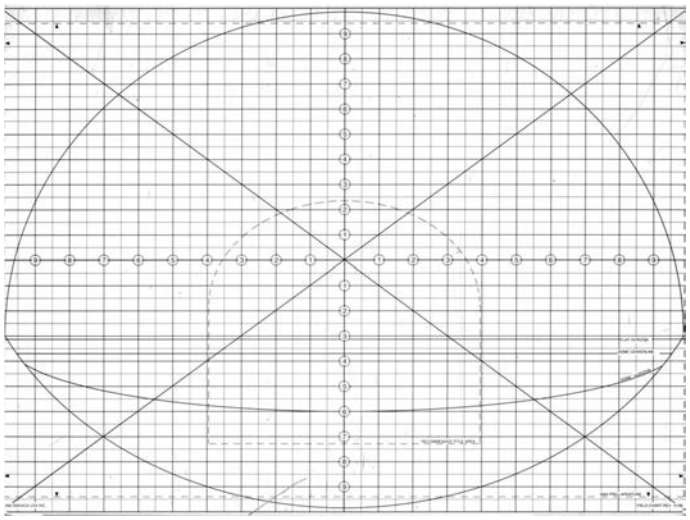
JB: It's simply adjusting framing for the dome. You can quickly become very unpopular with cinematographers by looking at the framing and telling them to change it. The director, too. I mean, Mike was perfectly cooperative, but it's a compromise to make films that work on flat screen and dome. You're constantly having to push things a little bit further down in the frame than you would for the flat screen.

There's a point at which you know you've gone too far and there's a point at which it's actually sufficiently satisfying in both. That's the balance we tried to strike from our experience making a lot of these films, and seeing a lot of them in domes.

LFX: But you didn't go to the extent of shooting entire separate shots for a dome version, which was sometimes done in the early days?

JB: No, but we did post the film separately for dome. **Chris Reyna** was one of our key post consultants on this film. In post, we used the "Sacred Master" that he created many years ago. It's a grid of the IMAX frame and the dome. Let's say you have an image of somebody and they're on the right side of the frame, halfway up and over to the right. If you put the sacred master over it, you're going to say, "You know what? I need it to be in the bottom third of the center of the frame, right about there." So you shift it there.

One of the problems in the dome is if you've got a big, expansive sky, you've got all this cross reflection. So we "graded out" the top and the sides, gradually darkening the image, frame-by-frame or shot-by-shot. Because everything we shot with the Epics was at 5.6K, and the digital intermediate uses a 4K frame, you have the ability to move things in the frame. So when the person was sitting too far right and too far up, we'd move them over and down. Because we're grading out the top, we could afford to move things down. So there was a lot of repositioning.



Chris Reyna's "Sacred Master" indicates key features such as the "Flat Horizon," "Dome Horizon," "Dome Centerline," and "Recommended Title Area."

Courtesy of Chris Reyna.

We also did digital frame extensions. If you're looking at a shot of a field and a sky, for example, and you want to bring the horizon down for the dome, you might need more sky to work with. So we just extended shots digitally. In some cases, you're looking at something sitting on a table. You can extend the table. So it wasn't just sky. It's a combination of grading and shot shifting and frame extension, those were our top three techniques.

We ended up making three digital masters of the film: one for film-out to 15/70 3D, one for film-out to 15/70 domes, and one for digital cinema. There are differences in all of those versions. It's quite a complicated and difficult and expensive process to make three digital masters.

LFX: Do you think that's going to be a satisfactory solution for all the different venues you want to reach?

JB: Yes. I just came back from Los Angeles and San Jose, having screened check print number one for the IMAX 3D and dome versions. I also screened the digital cinema version, so I've screened all three versions in the last week. And I am extremely happy with the work that we did and I don't think we compromised anything significant.

We have to do that to make it as successful as it can be in all the different formats. I think this is going to be normal procedure, for those who care. There are lots of people who don't care, you know. An attitude has developed of, "Give them one eye and toss it up on the dome. Who cares?" Personally, I do not subscribe to that. If domes start not to succeed, then it won't be worth going to all this trouble anymore. But it certainly is worth doing at this point.

LFX: Are you optimistic about some convergence happening between the film domes and the digital planetarium and fulldome theaters? Are you looking at the fulldome market as a new venue for your films?

JB: This does get to the bigger question of where we're all headed, and it seems inevitable to me that we're at a point where one has to view the market as much more than giant screens. The giant-screen market has to morph to become the pinnacle of a bigger market. That's something I feel very strongly about.

I remember reading a story by **Garrison Keillor** in *The New Yorker*, an excellent satirical piece called "The End of the

*(see **BARKER** on page 8)*

*(from **BARKER** on page 7)*

Trail" about the last cigarette smokers in America. A handful of die-hard smokers are trapped in a cave in the Donner Pass. All they have left are a few butts lying on the floor of the cave. They are scraping around in the dark and lighting these little butts while helicopters full of Federal tobacco agents are circling overhead trying to capture them. To me, that is where we're headed in the giant-screen business if we continue to keep our heads in the sand. We've watched a consistent erosion for lots of reasons, some of them partially within our control and some of them not. If one wants to assign blame there's plenty to go around, including our own industry leaders. But there were also factors beyond everyone's control: the environment, the economy, and lots of things.

LFX: How far can you go in shooting a movie and hoping that it will work on everything from a giant screen to a smart phone? Where can you compromise and where can't you compromise?

JB: I'll answer the smart phone part when it becomes economically interesting to put movies on a smart phone. Maybe that's around the corner, I don't know. What I see, at the moment, is that the market is essentially from the giant screen to television. You have to be able to make the product work from giant screens to 20-foot [theater] screens to TV screens.

LFX: And is it possible to do that?

JB: Yes. Absolutely possible. Even looking back as far as *Bugs!*, which we released in 2003, it has been quite successful in all of those media. We've got it playing on 100-foot screens, on 20-foot screens, and on the major 3D TV channels around the world.

LFX: How do you make a film that you know is going to be on giant screens so that it will work on a television screen?

JB: Well, in terms of the 3D, you just have to make sure that you're careful about what you bake in. That has to do with how extreme you go with the parallax in a shot, because you can reconverge in post, but if you bake in too much total parallax in the shot, the smaller the screen, the more it looks like you're looking down a tunnel. It's completely unsatisfactory. So you really do want to be somewhat careful. Of course in IMAX, you can stand a lot of parallax, a lot of 3D. So you're making a compromise, but at this point you're making a compromise, anyway, because you need it to work on 20-foot screens or you're out of your mind. Or you're on a vanity project or one where revenue doesn't matter.

Director Mike Slee and one from his cast of millions.

SK Films (2)

LFX: That reminds me of what you've said on many occasions, namely that anyone who wants to make a giant-screen film these days, needs to have his head examined. So why are you still doing it?

JB: Because the feeling of satisfaction is so powerful. It really is enormously satisfying and, yeah, it is incredibly difficult, and you do have to be out of your mind. Especially if you want to do it to the highest quality standards. Because you can go shoot something dirt-cheap and throw it up there and there's a certain number of theaters that seem to be willing to take anything and audiences that don't necessarily care, although it's a small wonder that those audiences have been diminishing. But if you want to really be vigilant about the quality it's very, very challenging.

It's extremely difficult to make it cheaply and lots of compromises have to be made, so you have to have a strong stomach. You can't be in the giant-screen business for the money. Not that you can't make a living, but as you know very well, the economics just don't work to make a fortune in this business.

LFX: I don't know about you, but I'm happily sitting on my millions.

JB: Yeah.

LFX: Let's talk a little bit more about *Butterflies* and then we'll come back to some bigger issues. What was your biggest challenge on this film? What was the thing that you ended up having to work harder than you expected on?

JB: The money. And it should never be that way. I mean it shouldn't be a surprise, because the economics are so difficult, but it took a lot longer than I wanted or expected to raise the money. This topic has been very widely seen as being a good one. We felt it was worth persevering because, if we get it right, it will have a long and successful life, because it's so ideally suited to the medium. It's a perfect project for the network. That gives you the false sense that therefore it ought to be easy. Other people ought to see that. But it's not so simple. So it just took a very, very long time.

I'm very grateful that we were able to pull it together. I raised a bunch of the money in Mexico. That was often challenging. But it has ended up being extremely rewarding and I'm extremely grateful for it. But you're working with numerous government agencies for whom putting money into films is not what they normally do. That required a long period of getting comfortable and getting educated. But I'm pleased that they saw the value and have come through.

LFX: Were there any pleasant surprises as you were making the film?

JB: I was somewhat wary of the decision to make the film about humans as well as insects, that we were going to tell a drama in what would otherwise be a classic IMAX film. That was worrisome because, as we know, the giant screen tends to magnify problems, rather than covering them up. I was most gratified that the human story is really beautifully told and works very well. We have a long history in drama, so we feel good about what we were able to bring to the story-telling element of it. But it's always a bit of a crapshoot when you make any film. Obviously it'll be up to audiences to decide in the end, but I'm very pleased with it.

LFX: What do you think is the future of film as a capture medium and for distribution?

JB: I think that there will just be less and less shooting on film. Once there is sufficient resolution in the digital capture systems, there's going to be less reason to use film as a capture medium. It's a question of where that tipping will point come. We made the decision very clearly that we couldn't make this film the way we wanted to make it, and be as good as we wanted it to be, without some film.

The day will come when we'll make a different decision, probably. When that's going to be? When will we have 8K or 12K cameras? Who knows what there will be in the future? The technology is certainly there to do it, but it's just a question of the economics. When will people start manufacturing these things so that they're usable by producers?

So I think that there'll be less and less film. And I think from a systems point of view, it's very clear that there will be no more film projection pretty soon.

LFX: You said that the giant-screen industry has to adapt. Where would you like to see the industry go?

JB: Well, it's very clear to me that from the point of view of the content providers, we can only survive by going across platforms. I think the giant-screen industry has to morph to be part of a bigger thing, which is about the kind of content. It's not the first time that's been said, but I feel quite strongly about it. I think news like **BBC Earth** coming into the medium [*see Shorts, Summer 2012*], that's terrific.

What has caused the decline and the increasing difficulty of making giant-screen film work? There are the economic factors, the general economy, and what's happened to entertainment technology, and all of the other things that people read about every day.

I also think that **Imax Corporation** made a decision as to how it was going to grow its business and I feel that that's too bad. But that's a personal feeling and they're running a business and that might well be the right business decision. I don't know. The fact that they've decided to focus elsewhere than where my particular passion lies is their business, but unlike what some have said, I don't believe that that's the key factor in what's happened to the industry.

Stereographer Simon de Glanville on location in Mexico.

Because there's also the fact that we — the producers, distributors, and exhibitors — have dropped the ball, too. In my opinion, we have allowed the content to fall down considerably. It's not easy, so in a sense it's not a question of whom to blame. But making great films is something that we collectively have failed to do.

People have made films too cheaply, and when audiences go to these films and the quality just isn't there, they start to lose interest. Or the films are too formulaic. They just see the same damn film over and over again. How can we possibly expect them to maintain interest? So the bookers and the producers and the distributors all bear a share of blame for what's happened to the industry.

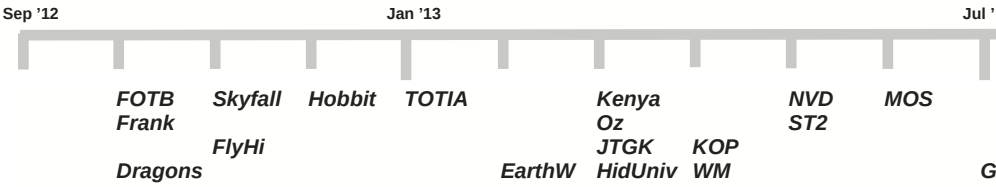
So I welcome new players coming in, especially players like the BBC, who have such high quality standards. That's terrific. It's only able to happen by recognizing the sort of cross-platforming of these things. For the giant-screen industry's survival, we have to embrace a larger world. We have to embrace what I call a "museum content" world. I feel very strongly about that. For me, the reason to do that is all about wanting to continue to make giant-screen films. I'm interested in the big films, but I can't make the big ones in the current environment as effectively as I should. We can only change that by broadening our base and bringing more opportunities for content creation into the fold.

LFX: So you think digital on both the capture and exhibition sides is the best way to do that?

JB: It's not a question of best way to do it. The fact is that, in general, these big venues have suffered a serious decline. There are big theaters that don't exist anymore, and big grossing theaters that are grossing less than they used to. There are a lot of reasons for that. One that I find unfortunate is that there tends to be a reaction to declining revenue that results in declining marketing spend. There are lots of exceptions to this, but budgets get cut and marketing budgets therefore get cut. How can we be surprised at a decline in attendance when there's less and less being spent on actually marketing the films?

That's a collective responsibility of the exhibitors and the distributors. If the exhibitors aren't going to spend the money on marketing, they need to give up more

*(see **BARKER** on page 12)*



All films are 3D unless noted, and underlined titles are 2D
* New listing.
Updated information is printed in **bold**.
Unless noted, all films will run about 40 minutes.

Flight of the Butterflies
FOBC Productions Inc., Flight of the Butterflies UK Ltd., Sin Sentido Films; distributor: SK Films; director: Mike Slee; producers: Jonathan Barker, Mike Slee, Rafael Cuervo; DP: Simon de Glanville; script: Mike Slee, Wendy MacKeigan; executive producer: Jonathan Barker. Narrator: Gordon Pinsent. Release: Oct. 1.
- Principal photography is complete.
- Film will be screened in 15/70 at fall GSCA conference.

Frankenweenie
Walt Disney Company; distributor: Walt Disney Company; director: Tim Burton; producers: Allison Abbate, Tim Burton; script: John August; DP: Peter Sorg; score: Danny Elfman; executive producer: Don Hahn. Cast: voices of Winona Ryder, Catherine O'Hara, Martin Short, Martin Landau. 90 minutes. Release: Oct. 5.
- Film will be converted to IMAX digital format with IMAX DMR.

Dragons**: **Real Myths and Unreal Creatures (wt)
Productions Thalie; distributor: BIG & Digital; director: Marc Fafard; producer: Yves Fortin; DPs: Francis Henneman, Sean MacLeod Phillips; script: Marc Fafard. Cast: Max Von Sydow, Laurence Leboeuf, Serge Houde. Release: October.
- June: Live action shooting in Quebec City.
- Editing and CGI are continuing.
- Fine cut will be screened at GSCA conference in Sacramento.

Skyfall
Columbia Pictures; distributor: Columbia Pictures; director: Sam Mendes; producers: Barbara Broccoli, Michael G. Wilson; script: John Logan, Neal Purvis, Robert Wade; executive producers: Callum McDougall, Anthony Waye. Cast: Daniel Craig, Ralph Fiennes, Javier Bardem, Helen McCrory, Judi Dench, Naomie Harris, Albert Finney. 120 minutes. Release: Nov. 9.
- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Flying High
Paliten Teknologie, AQUA; distributor: Paliten Teknologie; director, writer: Gustavo Montalvo; producer: Sofia de Silva; DPs: Eric Goethals, Gustavo Montalvo; score: Fernando Ortiz, Ramiro Puente, Hugo Ibarra; executive producers: Leonardo Torres, Gustavo Montalvo. Cast: Mariano Castelao, Pablo Di Santi, Andres Joandet, Gustavo Montalvo, Leonardo Torres, Luis Yepes. Shot in 4K and 3K digital. Release: November.
- Summer: Filmed climbing and aerials at Iztaccihuatl volcano, Mexico; Paracas and Lake Titicaca, Peru; Tulancingo, Mexico.
- Principal photography is 98% complete.

The Hobbit**: **An Unexpected Journey
WingNut Films; distributor: Warner Bros.; director: Peter Jackson; producers: Carolynne Cunningham, Peter Jackson, Fran Walsh; DP: Andrew Lesnie; script: Philippa Boyens, Peter Jackson, Guillermo del Toro, Fran Walsh; executive producers: Callum Greene, Ken Kamins, Zane Weiner. Cast: Elijah Wood, Cate Blanchett, Hugo Weaving, Orlando Bloom, Benedict Cumberbatch, Martin Freeman, Ian McKellen, Andy Serkis. 120 minutes. Release: Dec. 14.
- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Titans of the Ice Age (formerly *The Ice Age*)
Giant Screen Films/D3D Cinema; distributor: Giant Screen Films; director: David Clark; producers: Don Kempf, Andy Wood; script: Andy Wood; DP: Reed Smoot. Shot in 5K digital. Release: January 2013.
- May: Shot in Chicago.
- Principal photography was completed in June.

The Earth Wins
Helifilms Australia Pty Ltd.; distributor: Helifilms Australia Pty Ltd.; director: Jerry Grayson; producer: Sara Hine; co-producer: Matt Downey; script: Jerry Grayson; DPs: Warwick Field, Skip Margetts, Mike Parker, Dan Rubock. Shot in HD 2D. Release: Early 2013.
- The film was shot over the last seven years in North America, Europe, Africa, and Australia.
- GS post-production begins in November.

Kenya 3D**: **An Animal Kingdom (wt)
3D Entertainment Films; distributor: 3D Entertainment Distribution; director: Jean-Jacques Mantello; producer: François Mantello, Jean-Jacques Mantello; script: Elisabeth Mantello, François Mantello; score: Christophe Jacquelin. Release: March 1, 2013.
- Principal photography was completed in June.
- August: Filming out to 70mm starts.
- Film will be screened at GSCA conference in Sacramento.

Oz: The Great and Powerful
Walt Disney Pictures; distributor: Walt Disney Pictures; director: Sam Raimi; producer: Joe Roth; DP: Peter Deming; script: Mitchell Kapner, David Lindsay-Abaire; score: Danny Elfman; executive producers: Palak Patel, Philip Steuer. Cast: Mila Kunis, Rachel Weisz,, James Franco, Michelle Williams, Zach Braff. 2D. Release: March 1, 2013.
- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Jack the Giant Killer
Warner Bros.; distributor: Warner Bros.; director: Bryan Singer; producers: David Dobkin, Patrick McCormick, Neal H. Moritz; DP: Newton Thomas Sigel; script: Darren Lemke, Christopher McQuarrie, Dan Studney; score: John Ottman; executive producers: Alex Garcia, Jon Jashni, Ori Marmur, Thomas Tull. Cast: Ewan McGregor, Stanley Tucci, Bill Nighy, Ian McShane, Warwick Davis, Eleanor Tomlinson. Release: March 22, 2013.
- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Hidden Universe: The Nature of the Cosmos*
A breathtaking 3D journey through space, revealing the links between our own nature and the rest of the universe.
December Cinema Productions; distributor: MacGillivray Freeman Films; director: Russell Scott; producer: Stephen Amezdroz; script: Russell Scott , Russell Porter; DP: Malcolm Ludgate; executive producer: Tony Wright. Release: March 2013.
- Have filmed time-lapse sequences at the Very Large Telescope at Paranal in Chile.
- August: Filmed in Kakadu National Park in the Northern Territory of Australia.
- Fall: More filming and time-lapse shooting in Chile.

The Kingdom of Plants
Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; script: David Attenborough; DP: Tim Cragg; score: Joel Douek; executive producer: Anthony Geffen. Shot in 4K. Cast: David Attenborough. Release: spring 2013.
- Film was shot in 4K digital for British television. A 40-minute version for 15/70 and digital GS theaters is being prepared.
- Film will be screened in 15/70 at fall GSCA conference.

Watermelon Magic
Spring Garden Pictures; distributor: tba; director, producer, story: Richard Hoffmann; DP: Chase Bowman; plant photography: Tim Shepherd; score: Peter Tramo. Release: Spring 2013.
- Time-lapse plant photography began in December 2011 and was completed in May 2012.
- Additional story photography was shot on farms in Pennsylvania in Summer 2012.

Napa Valley Dreams
Singular Entertainment; distributor: Singular Entertainment; director, story: Rodney Vance; producers: Rodney Vance, John Tagamolila; DP: John Tagamolila; time lapse DP: Christopher Rusin; score: Scott Greer. Shot in 5K 2D. Release: May 15, 2013.
- June: Filmed hot air balloons, Eleanor Coppola and Margrit Mondavi at the wine auction, and kayaking in front of the colossal ruins of Napa Pipe.
- July: Filmed at a Labyrinth, a natural rock garden, and a winery built like a castle.
- August: Filmed mountain biking at Angwish Hill, and a time-lapse of sunset/moonrise from the summit of Mount Saint Helena.
- Fall: Will film at Hess Art Museum, and shoot low-flying aerials from a drone.

Star Trek 2
Paramount Pictures; distributor: Paramount Pictures; director: J.J. Abrams; producers: Christopher Nolan, Charles Roven, Deborah Snyder, Emma Thomas; DP: Amir Mokri; script: Roberto Orci, Alex Kurtzman, Damon Lindelof; score: Hans Zimmer; executive producers: Jon Peters, Lloyd Phillips, Thomas Tull. Cast: Henry Cavill, Amy Adams, Russell Crowe, Michael Shannon, Kevin Costner, Laurence Fishburne, Diane Lane, Jadin Gould. Release: May 17, 2013.
- Film was partially shot in 15/70. Remainder will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Man of Steel
Warner Bros.; distributor: Warner Bros.; director: Zack Snyder; producers: David Dobkin, Patrick McCormick, Neal H. Moritz; DP: Newton Thomas Sigel; script: David S. Goyer; score: John Ottman; executive producers: Alex Garcia, Jon Jashni, Ori Marmur, Thomas Tull. Cast: Ewan McGregor, Stanley Tucci, Bill Nighy, Ian McShane, Warwick Davis, Eleanor Tomlinson. Release: June 14, 2013.
- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Great White Shark 3D (wt)
Yes/No Productions; distributor: Giant Screen Films; directors, script, score: Stephen McNicholas, Luke Cresswell; producers: Stephen McNicholas, Luke Cresswell, DJ

Roller; DP: D.J. Roller. Release: Summer 2013.
- Summer-fall: Shooting in Malibu and Farralon Islands, CA; San Bonitos and Guadalupe, Mexico.
- Principal photography will be completed in the fall.

Galapagos 3D
Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; DPs: Paul Williams, Simon De Glanville; score: Joel Douek. Release: Fall 2013.
- August: Filming fish, turtles, and sharks off of Wolf Island, Galapagos.
- September: Film whales, penguins, and sea lions at Bartolome Island.

Gravity
Warner Bros. Pictures; distributor: Warner Bros. Pictures; director: Alfonso Cuarón; producers: Alfonso Cuarón, David Heyman; script: Alfonso Cuarón, Jonás Cuarón; executive producer: Stephen Jones. Cast: Sandra Bullock, George Clooney. 120 minutes. Release: Fall 2013.
- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

In Saturn's Rings
SV2 Studios; distributor: tba; director, producer, writer, executive producer: Stephen van Vuuren. 2D. Release: Fall 2013.
- Film is 65% complete.

Jerusalem 3D (wt)
Arcane Pictures/Cosmic Picture; distributor: tba; director: Daniel Ferguson; producers: Taran Davies, George Duffield, Daniel Ferguson, Dominic Cunningham-Reid; script: Daniel Ferguson; DP: Reed Smoot; aerial DP: Ron Goodman; executive producer: Jake Eberts. Release: Fall 2013.
- **July: Completed principal photography in Jerusalem.**

Overlord: Normandy 1944 (wt)
N3D Land Productions; digital distributor: tbd; director: Pascal Vuong; producers: Catherine and Pascal Vuong; DP: Denis Lagrange; script: Pascal Vuong; executive producers: Catherine and Pascal Vuong. Shot in 5K. Release: Fall 2013.
- Late May: Shot Memorial Day ceremonies at the American Cemetery in Colleville, France.
- June: Filmed D-Day commemorations in Normandy.

The Story of Cells
Random42; distributor: Random42; director, producer: Hugo Paice; script: Ben Ramsbottom. Digital animation. Release: Fall 2013.
- About 20% of the film is complete.

A Penguin's Tale
Atlantic Productions; distributor: tba; producers: Anthony Geffen, Sias Wilson; script: David Attenborough; DP: Simon Niblett; score: James Edward Barker; executive producer: Anthony Geffen. Cast: David Attenborough. Release: Fall 2013.
- Film was shot in 4K digital for British television. A 40-minute version for 15/70 and digital GS theaters is being prepared.
- Film will be screened in 15/70 at fall GSCA conference.

Stalingrad
Art Pictures Studio; digital distribuor: Art Pictures Studio; director: Fyodor Bondarchuk; producers: Sergey Melkumov, Alexander Rodnyansky, Dmitriy Rudovskiy; DP: Maksim Osadchiy; script: Ilya Tilkin. 120 minutes. Release: Oct. 3, 2013.
- Film will be converted to IMAX film and/or digital formats with IMAX DMR.
- To be released in Russia and CIS only.

The Hunger Games: Catching Fire
Lionsgate; distributor: Lionsgate; director: Francis Lawrence; producers: Nina Jacobson, Jon Kilik; script: Simon Beaufoy. Cast: Jennifer Lawrence, Liam Hemsworth, Sam Claflin, Josh Hutcherson, Elizabeth Banks, Jena Malone, Woody Harrelson, Stanley Tucci, Willow Shields, Philip Seymour Hoffman. 2D. Release: Nov. 22, 2013.
- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Last of the Great Apes
nWave Pictures; distributor: nWave Pictures; director, producer: Ben Stassen; executive producer: Eric Dillens. 45 minutes. Release: 2013.
- August: Shooting began in the Congo.

Sammy's Adventures: Escape from Paradise
nWave Pictures; distribuor: nWave Pictures; directors: Ben Stassen, Vincent Kesteloot; producers: Ben Stassen, Caroline Van Iseghem; script: Domonic Paris; score: Ramin Djawadi; executive producers: Olivier Courson, Eric Dillens. 52 minutes. Release: 2013.
- Shortened version of animated 3D film for institutions is complete.

The Hobbit: There and Back Again
WingNut Films; distributor: Warner Bros.; director: Peter Jackson; producers: Carolynne Cunningham, Peter Jackson, Fran Walsh; DP: Andrew Lesnie; script: Philippa Boyens, Peter Jackson, Guillermo del Toro, Fran Walsh; score: Howard Shore; executive producers: Callum Greene, Ken Kamins, Zane Weiner. Cast: Elijah Wood, Cate Blanchett, Hugo Weaving, Stephen Fry, Benedict Cumberbatch, Martin Freeman, Ian McKellen, Andy Serkis. 120 minutes. Release: Dec. 13, 2013.
- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Polar Quest (wt)
Giant Screen Films, Science North; distributor: Giant Screen Films; director, producer: David Lickley; DPs: Filipe Teixeira, Reed Smoot; script: Stephen Low; executive producer: Jim Marchbank. Release: 2014.

Humpback Whales (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DP: Brad Ohlund; score: Steve Wood. Release: January 2015.

Filming a monarch butterfly for SK Flms' Flight of the Butterflies.

SK Films

Premiering This Month

Harrison Ford is Indiana Jones in Raiders of the Lost Ark.

Paramount Pictures

Raiders of the Lost Ark

"Indiana Jones, archaeology professor and swashbuckling adventurer, has unearthed many an ancient treasure. But now the very future of the world depends on his finding one specific relic. With a bullwhip in his hand and a beautiful lady at his side, Jones journeys from Nepal and Cairo to the Mediterranean, dodging poisons, traps and snakes, battling rivals old and new, all in pursuit of an ancient artifact said to give invincible power to its possessor.

"It's a battle to a startling finish, a finish dictated by the magic, the light — and the power — of the Lost Ark."

Directed by **Steven Spielberg**, produced by **Frank Marshall**, script by **Lawrence Kasdan**, score by **John Williams**, photographed by **Douglas Slocombe**. Executive producers: **Howard Kazanjian**, **George Lucas**. Cast: **Harrison Ford**, **Karen Allen**, **Paul Freeman**, **Ronald Lacey**, **John Rhys-Davies**, **Denholm Elliott**, **Alfred Molina**.

Produced and distributed by **Paramount Pictures**.

Raiders of the Lost Ark will play in IMAX theaters exclusively for a one-week limited engagement from Sept. 7 to Sept. 13. 2D. Rated PG.

Resident Evil: Retribution

"The Umbrella Corporation's deadly T-virus continues to ravage the Earth, transforming the global population into legions of the flesh-eating undead. The human race's last and only hope, Alice, awakens in the heart of Umbrella's most clandestine operations facility and unveils more of her mysterious past as she delves further into the complex.

"Without a safe haven, Alice continues to hunt those responsible for the outbreak, a chase that takes her from Tokyo to New York, Washington, D.C., and Moscow, culminating in a mind-blowing revelation that will force her to rethink everything that she once thought to be true. Aided by newfound allies and familiar friends, Alice must fight to survive long enough to escape a hostile world on the brink of oblivion. The countdown has begun."

Written and directed by **Paul W.S. Anderson**, produced by **Jeremy Bolt**, **Paul W.S. Anderson**, **Robert Kulzer**, **Don Carmody**, **Samuel Hadida**. Executive producer: **Martin Moszkowicz**. Cast: **Milla Jovovich**, **Michelle Rodriguez**, **Kevin Durand**, **Sienna Guillory**, **Shawn Roberts**, **Aryana Engineer**, **Boris Kodjoe**, **Li Bingbing**.

Produced by **Davis Films/Impact Pictures**, distributed by **Screen Gems**.

Release date: Sept. 14. Rated R by the MPAA for sequences of strong violence throughout.

*(from **BARKER** on page 9)*

box office to let us spend the money on marketing, like the big studios. That's not easy, because we don't have the studios' capital bases. But if the distributors are only going to get a small percentage of the box office, how can we be expected to do the marketing? This is a bit of a sore point in the industry, but we can't bury our heads in the sand about it. It's one of the factors that's causing decline.

To answer your question about digital, I think we as the content providers have to make up for this diminution of revenue from a small number of giant screens with volume. We need to look at an expanding base that can underpin our ability to make these films, and what allows that is digital projection. You've got hundreds of venues that could be added to our market. It may take 15 of those smaller places to make up for what I used to get from Munich or Berlin, but so be it. If Munich or Berlin are replaced with zero, well, where the heck are we? We're nowhere. We're dying.

So it's a recipe for death if we don't find a way to grow. And I see that as the only way on the immediate horizon to grow sufficiently so that we can still make films for the big wonderful venues that give us the passion to make the films in the first place.

LFX: What do you think we should call this new industry? If we're not giant screens anymore...?

JB: Well, yeah. I think more on that shortly. Some of us are having some conversations, but we'll see. Hopefully by the time of the conference there'll be more to say about that.

LFX: So what's your next project?

JB: Nothing that I can yet talk about. We've got a few things under way in terms of development. But as these things go, this may be Year One of seven years of development, or it may be Year One of one year of development. But we're not announcing anything at this conference, mostly because we're just so focused on making this film successful.

But our company is in production the second season of *The Water Brothers,* a documentary television series about water that our two sons are making for TVO, Canada's public media network. So we've got that and a few other things in the non-giant-screen area that we're working on. But we will definitely continue to have a presence in the giant-screen area, because we love it.

*(from **SHORTS** on page 20)*

7 in Denver, CO. The following GS projects were among the winners in 18 categories, as selected by a jury and voted on by a panel of 80 international judges.

Best Earth and Environmental Program: ***Flying Monsters 3D***, **Atlantic Productions, Sky 3D, National Geographic Entertainment**

Best Immersive Program: ***Tornado Alley***, **Graphic Films, Giant Screen Films**

Best Immersive Fulldome Program: ***Undiscovered Worlds: The Search Beyond Our Sun***, **Museum of Science**, Boston

The Festival also announce that it has added **MacGillivray Freeman Films** and **Giant Screen Films/D3D Cinema** to its board of directors. Other existing members include the **Denver Museum of Nature and Science**, **National Geographic Television**, and **nWave Pictures Distribution**.

JHWFF will hold its next bi-annual film festival in Jackson Hole, WY, Sept. 23–27, 2013.

Tornado Alley in hardware store

Giant Screen Films partnered with **Lowe's Hardware** to bring **Sean Casey**'s ***Tornado Alley*** to a hardware store in Broken Arrow, OK, as part of a pilot educational program. Casey brought the tank-like Tornado Intercept Vehicle (TIV-2) to the Lowe's store and set up a portable digital 3D projection system for free screenings, introduced by weather scientists from **Oklahoma University** and safety experts from the **American Red Cross**.

Ex-IMAX to be "demolished"

The **Bournemouth IMAX Theatre**, once voted the second ugliest building in Britain, is finally set to be torn down, starting in early October. Before that, it will be virtually demolished as the climax of an arts show called the Secret Incident, which will use video projectors, special effects, sound, and lighting to throw a "projection mapping show" on the side of the building, simulating its destruction.

John Beesley, leader of the Bournemouth Borough Council, was quoted by the *Bournemouth Daily Echo* as saying, "I am sure it will be a memorable moment that many local people, who have repeatedly told us how much they hate the building, will want to see."

The theater opened in the British seaside resort in 2002, years behind schedule, and after struggling financially for a few years, it was closed by its developer, Belfast-based **Sheridan Group** in 2005. Except for three restaurants, the building has remained empty since then.

Director Sean Casey brought the TIV-2 to an Oklahoma hardware store to show Tornado Alley.

Worldwide GS and IMAX Theaters

As of September 1, 2012

Note: To avoid double counting, theaters with digital and 15/70 systems are shown as 15/70 only.

C = Commercial Standalone
CM = Multiplex
CT = Theme Park
I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	D		1			1
	8/70				1	
	10/70				1	1
	15/70				1	1
	Total		**1**		**3**	**4**
Asia/Pac	D		112	1	15	128
	8/70	1			10	11
	10/70				11	11
	15/70	5	4	1	25	35
	Total	**6**	**116**	**2**	**61**	**185**
Europe	D	2	63	2	2	69
	8/70	2	3	1	7	13
	15/70	6	5	5	11	27
	Total	**10**	**70**	**8**	**20**	**109**
Middle East	D		7			7
	8/70		1			1
	15/70	2			2	4
	Total	**2**	**8**		**2**	**12**
North America	D	2	368		26	296
	8/70	4		1	13	18
	15/70	19	44	1	78	142
	Total	**25**	**312**	**2**	**117**	**456**
South America	D	1	8			9
	8/70				1	1
	15/70	1	1		1	3
	Total	**2**	**9**		**2**	**13**
World	D	5	459	3	43	510
	8/70	7	4	2	32	45
	10/70				12	12
	15/70	33	54	7	118	212
	Total	**45**	**517**	**12**	**205**	**779**

By 2D / 3D

	2D	3D	Total
Africa	2	2	4
Asia/Pac	54	131	185
Europe	25	84	109
ME	2	10	12
NA	81	375	456
SA	2	11	13
Total	166	613	779

By Screen

	Dome	Flat	Comb	Total
Africa	2	2		4
Asia/Pac	45	140		185
Europe	14	93	2	109
ME	1	11		12
NA	50	404	2	456
SA	2	11		13
Total	114	661	4	779

Giant Screen Films

Bookings: September 2012 by Film

381 bookings of 82 films in 176 theaters

These listings to not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 17.

Film	Theater	Open	Close
AfricAdv	Berlin CS	5/1/12	4/30/13
	Victoria DCI	2/10/12	2/9/13
AirRacer	Alamogordo	5/25/12	12/31/12
	Columbus GA	4/5/12	12/31/12
	Corpus Christi Lex	5/25/12	12/31/12
	Dayton	5/25/12	12/31/12
	Huntsville USSRC	4/5/12	12/31/12
	Hutchinson	4/5/12	12/31/12
	McMinnville	5/25/12	12/31/12
	Pensacola NAM	4/5/12	12/31/12
	Washington NASM	5/25/12	12/31/12
AIWC	San Diego RHF	12/14/11	9/30/12
Alamo	San Antonio 2D		
Amazon	Hartberg	7/10/12	6/30/13
Animalop	Detroit SC	3/18/09	3/13
	Tijuana	7/1/10	7/13
Arabia3D	Dongguan STM	3/1/12	2/13
	Galveston	1/1/12	12/31/12
	Orlando SC	8/20/11	9/15/12
	Sinsheim	10/20/11	12/31/12
	Vancouver TWS	11/25/11	11/25/12
Avengers	**Raleigh**	**9/14/12**	**10/12**
Bears	Lubbock	9/23/11	9/30/12
Beavers	Victoria DCI	9/20/11	9/20/12
BTBW	**Norwalk**	**4/8/11**	**1/17/13**
	San Diego RHF	**5/13/11**	
CRA	Hartberg	7/10/12	6/30/13
	Milwaukee	4/30/12	10/31/12
	Philadelphia FI	9/6/11	9/5/12
	Pittsburgh CSC	1/1/12	12/1/12
	San Diego RHF	3/11/12	12/12
CV	Alexandria BA	7/1/12	6/30/13
D&W3D	Copenhagen	4/3/09	12/12
DarkKniR	**Raleigh**	**7/20/12**	**9/12**
DIA	Hartberg	7/10/12	6/30/13
DinoAliv	Bradford	6/1/11	12/31/12
	Denver MNS	9/15/11	9/15/12
	London BFI	7/1/11	12/31/12
	Melbourne MV	1/6/10	12/12
	Oulu	1/1/12	12/31/12
Dolphins	Boston MOS	2/13/12	9/3/12
	Guayaquil	3/19/12	3/18/13
	Hague	10/11/11	12/31/12
	Pittsburgh CSC	1/1/12	12/1/12
	San Diego RHF	12/14/11	9/30/12
	Speyer Dome	1/12	12/12
	Sudbury	7/15/11	6/30/13
DPTP	Hartford CSC	1/21/12	1/21/13
	Kagoshima	5/1/12	5/1/13
	Killeen	5/1/12	5/1/13
	Lehi	11/4/11	11/12
	Shreveport	3/21/12	9/21/12
Everest	**Al Khobar**	**8/20/12**	**11/19/12**
	Beijing CSTM 3D	12/1/11	11/30/12
	Hartberg	7/10/12	6/30/13
	Pittsburgh CSC	1/1/12	12/1/12
	Poitiers Imax	12/17/11	1/13/13
	San Diego RHF	1/1/12	9/30/12
FightPil	Chantilly	12/10/04	7/13
	Corpus Christi Lex	5/12/12	7/13
	Dayton	12/3/04	7/13
	McMinnville	3/23/12	7/1/13
	Pensacola NAM	6/8/11	7/13
FlyMons	Albuquerque NMMMH	9/1/12	8/30/13
	Austin TSHM	2/10/12	2/9/13
	Boston MOS	6/15/12	6/16/13
	Chicago Imx	1/13/12	1/12/13
	Cleveland	3/1/12	2/28/13
	Dallas MNS	3/1/12	9/16/12
	Davenport Put	3/2/12	9/1/12
	Denver MNS	1/27/12	1/27/13
	Garza Garcia	1/12/12	1/11/13
	Gatineau	1/20/12	1/19/13
	Hampton VASC	10/7/11	4/30/13
	Hartford CSC	4/7/12	4/30/13
	Hastings	10/25/11	10/25/12
	Houston MNS	2/24/12	12/31/12
	Indianapolis CMI	10/7/11	12/31/12
	Jakarta KE	4/19/12	4/19/13
	Lehi	4/1/12	4/13
	Lubbock	1/27/12	1/27/13
	Melbourne MV	3/1/12	2/28/13
	New York AMNH	7/1/12	1/4/13
	Paris Geo	4/3/12	4/2/13
	Philadelphia FI	12/10/11	12/9/12
	Portland OMSI	10/7/11	10/7/12
	Salt Lake City Clark	11/4/11	11/4/12
	San Antonio 3D	2/1/12	2/1/13
	San Diego NHM	6/1/12	1/20/13
	Taipei AM	4/4/12	4/3/13
	Tampa MOSI	2/15/12	2/1/13
	Washington NMNH	5/25/12	5/13
FMTTM	Glasgow	6/6/09	5/31/13
	Rochester MSC	4/6/12	4/5/13
	Speyer Imax	12/18/08	11/4/12
FON	Hampton VASC	10/19/11	10/31/12
	Saint Augustine	1/1/12	12/31/12
	San Diego RHF	10/1/11	9/30/12
FSODG	**Seattle PSC 1**	**8/31/12**	**9/12**
FSOS	Shari		
GC	Grand Canyon DCI	11/1/99	12/13
GCA	Beijing CSTM 3D	5/1/12	4/13
	Berlin CS	**7/12/12**	**7/11/13**
	Chandigarh	1/1/12	12/31/12
	Des Moines	4/16/12	12/31/12
	Ede	**7/19/12**	**7/18/14**
	Penrith	**7/1/12**	**6/30/13**
	Sinsheim	10/31/09	12/31/12
GP	**Al Khobar**	**8/20/12**	**11/19/12**
	Beijing CSTM 3D	5/1/12	4/13
	Guayaquil	3/19/12	3/18/13
	Hague	5/1/12	5/1/13
Greece	Atlanta FMNH	5/29/12	9/3/12
	Boston MOS	10/1/11	9/30/12
HaunCast	Berlin CS I	4/5/01	
HCBTD	San Simeon DCI	8/17/96	
HOTB	Charleston SC	1/4/12	9/3/12
	New Orleans	8/29/06	
	Pittsburgh CSC	1/1/12	12/1/12
HumanBod	San Diego RHF	10/1/11	9/30/12
	Stockholm	1/1/12	12/31/12
	Sudbury	4/27/12	9/5/12
JIAC	Kolkata Cma	1/24/12	12/23/12
	Pittsburgh CSC	1/1/12	12/1/12
	San Diego RHF	12/14/11	9/30/12
JTM	Al Khobar	10/1/11	12/12
	Casablanca	12/1/11	11/30/12
	Shanghai STM 3D	11/1/11	10/31/12
L&C	Garden City	9/27/11	9/27/12
	Raleigh	3/1/12	2/28/13
	Saint Augustine	3/1/12	2/28/13
	San Diego RHF	10/1/11	9/30/12
LastReef	Albuquerque NMMMH	3/15/12	3/15/13
	Birmingham AL	3/16/12	3/16/13
	Birmingham UK	3/15/12	3/15/13
	Calgary TS	5/26/12	5/26/13
	Chattanooga TA	3/1/12	3/1/13
	Copenhagen	5/15/12	5/31/13
	Davenport Put	2/3/12	2/3/13
	Galveston	5/1/12	5/1/13
	Hastings	6/1/12	6/1/13
	Houston MNS	6/29/12	6/29/13
	Kuwait SCK	1/26/12	10/31/12
	Lubbock	4/27/12	4/27/13
	Mexicali	6/30/12	12/31/12
	Mexico City Pap	4/1/12	3/31/13
	Montreal SC	2/24/12	2/24/13
	New Orleans	5/20/12	5/31/13
	Penrith	5/1/12	5/1/13
	San Diego NHM	6/1/12	6/1/13
	Stockholm	5/11/12	5/31/13
	Sydney WBS	5/3/12	5/3/13
LivingSe	Hartberg	7/10/12	6/30/13
	San Diego RHF	12/14/11	9/30/12
	Sudbury	**9/1/12**	**6/30/13**
LOF	Corpus Christi Lex	5/12/12	10/31/12
	Dubai MR	4/30/12	4/30/13
	Hampton VASC	10/15/10	
	Katowice CC	9/15/11	9/15/12
	Krakow CC	9/15/11	9/15/12
	Lodz CC	9/15/11	9/15/12
	McMinnville	3/23/12	6/18/13
	Moscow BFC	10/17/11	10/31/12
	Poznan CC	9/15/11	9/15/12
	Prague CC	9/15/11	9/22/12
	Saint Augustine	9/30/11	9/30/12
	Sinsheim	**4/7/11**	**4/14/13**
	Toluca MCIM	3/29/12	9/29/12
	Warsaw CC	9/15/11	9/15/12
LOLL	Loch Lomond	7/24/02	
M3D	Bogota Mal	3/30/12	3/29/13
Meerkats	Lehi	5/26/12	12/28/12
	Lucerne	6/15/12	6/15/13
MOE	Los Angeles CSC	5/1/12	10/31/12
	San Diego RHF	10/1/11	9/30/12
	Seattle PSC 1	1/1/12	1/8/13
MOF	Pensacola NAM	11/8/96	
	Speyer Dome	12/5/11	12/31/12
MOTGL	Batavia GQT	1/14/11	1/13/13
	Branson	3/17/11	12/31/12
	Cincinnati MC	7/14/10	12/31/12
	Dickson City GE	2/1/11	1/31/13
	Grand Rapids Cel	5/6/11	6/30/13
	Noblesville GQT	2/23/11	1/13/13
	Portage GQT	2/16/11	1/13/13
	Simpsonville GE	2/1/11	1/31/13
	Syracuse	7/2/11	12/31/12
MOTN	Alexandria BA	7/1/12	6/30/13
	Apple Valley Imx	**9/7/12**	**1/31/13**
	Beijing CSTM 3D	12/1/11	11/12
	Hague	5/1/12	5/1/13
	Pittsburgh CSC	1/1/12	12/1/12
	San Diego RHF	1/1/12	9/30/12
	Speyer Dome	1/1/12	12/31/12
	Valencia Spn	1/1/12	12/31/12
Mummies	Birmingham UK	11/1/11	11/1/12
	Bradford	2/14/09	12/12
	Charlotte DP	11/11/11	11/11/12
	Des Moines	11/11/11	11/11/12
	Jackson MS	3/1/12	3/1/13
	London BFI	7/1/11	12/31/12
	Melbourne MV	2/1/11	12/31/12
	Penrith	9/1/10	9/30/12
	Seattle PSC 1	5/24/12	5/15/13
	Tampa MOSI	4/15/12	4/15/13
ND	New Delhi ICC		
Niagara	Niagara Can DCI	7/1/86	
	Niagara NY DCI	5/1/07	
OW3D	Austin TSHM	1/1/12	12/31/12
Ozarks	Branson	1/93	12/13
RATW	Lucerne	11/1/10	12/31/12
	Shanghai STM Dome	6/10/12	6/30/13
Rescue	Albuquerque NMMMH	6/29/12	1/29/13
	Atlanta FMNH	9/4/12	11/12/12
	Berlin CS	5/1/12	5/1/13
	Birmingham AL	1/12/12	10/12

Film	Theater	Open	Close
	Chantilly	4/27/12	4/27/13
	Davenport Put I	6/24/12	1/1/13
	Lubbock SS	8/1/12	2/1/13
	McMinnville	6/1/12	5/31/13
	Orlando SC	6/9/12	2/9/13
	Pensacola NAM	6/1/12	6/1/13
	Saint Augustine	9/30/11	9/30/12
	Singapore DC	8/1/11	11/1/12
	Speyer Dome	4/27/12	4/27/13
	Spokane RP	4/1/12	12/31/12
	Tallahassee CLC	6/15/12	12/15/12
	Washington NASM	6/9/11	7/4/13
Rheged	Penrith	7/1/00	
RME	Baltimore MSC	11/11/11	9/12
	Chicago MSI	10/7/11	9/12
	Cincinnati MC	10/14/11	9/12
	Gatineau	9/30/11	9/12
	Hague	4/2/12	1/1/13
	Lubbock	11/11/11	9/30/12
	Philadelphia FI	6/11/12	3/31/13
	Pittsburgh CSC	11/25/11	9/12
	Saint Louis SC	6/1/12	1/17/13
	Seattle PSC 2	10/14/11	9/12
	Toronto OSC	10/1/11	9/12
	Vancouver TWS	4/8/12	12/12
	Victoria DCI	3/16/12	12/12
ROF	Boston MOS	10/1/11	9/30/12
	Guayaquil	3/19/12	3/18/13
	Rochester MSC	12/1/11	11/30/12
	Saint Paul SMM	7/1/12	6/30/13
ROTLA	**Hampton VASC**	**9/7/12**	**9/13/13**
	London BFI	**9/21/12**	**9/27/12**
	Raleigh	**9/7/12**	**9/13/13**
	Saint Augustine	**9/7/12**	**9/13/13**
SAA	Sydney WBS	1/1/12	12/31/12
	Washington NMNH	3/1/12	2/28/13
SC	Taipei AM	1/1/12	12/31/12
SeaMonst	Al Khobar	5/31/12	5/31/13
	Gatineau	10/26/11	11/30/12
	Hampton VASC	10/7/11	4/30/13
	Poitiers Imax 3D	2/1/11	1/31/13
	San Diego RHF	10/1/11	9/30/12
	Taipei MCRC	6/10/12	6/10/13
	Valencia Spn	12/16/11	12/16/12
SeaRex	Baltimore MSC	2/2/12	12/31/12
	Berlin CS	1/1/12	12/31/12
	Birmingham UK	10/22/11	12/12
	Charlotte DP	5/25/12	12/31/12
	Chicago Imx	**8/24/12**	**12/31/12**
	Glasgow	3/30/12	12/31/12
	Hangzhou Bro	6/1/12	12/31/12
	Hartford CSC	12/18/10	12/31/12
	Kaohsiung NSTM	6/1/12	12/31/12
	Kofu	6/1/12	12/31/12
	Mexicali	3/15/12	12/31/12
	Norwalk	**1/13/12**	**1/17/13**
	Paris Geo	2/1/11	12/31/12
	Philadelphia FI	6/1/12	12/31/12
	Phoenix ASC	5/25/12	12/31/12
	Quebec	2/3/12	12/31/12
	Seoul 63	5/18/12	12/31/12
SFTGS	**Norwalk**	**1/13/12**	**1/17/13**
Sharks3D	Boston NEA	4/8/11	12/31/12
	Garden City	1/21/11	12/12
	Omaha Zoo	2/1/12	12/31/12
	Parker	1/1/12	12/31/12
SpacJunk	Beijing CSTM 3D	5/15/12	11/15/12
	Birmingham UK	1/1/12	1/1/13
	Boston MOS	6/1/12	6/1/13
	Chicago UT AP	1/27/12	2/3/13
	Denver MNS	7/13/12	3/31/13
	Huntsville USSRC	2/18/12	2/18/13
	Indianapolis Imx	**9/21/12**	**1/31/13**
	Jersey City	**2/10/12**	**10/31/12**
	Kuwait SCK	6/7/12	12/7/12
	Orlando SC	**9/14/12**	**6/1/13**
	Tallahassee CLC	2/10/12	2/10/13
	Tampa MOSI	9/21/12	6/21/13
SU	Pensacola NAM	12/15/11	12/15/12
TA	Austin TSHM	3/18/11	9/18/12
	Birmingham AL	3/23/11	12/31/12
	Birmingham UK	11/1/11	11/1/12
	Boston MOS	3/18/11	6/18/13
	Charlotte DP	3/18/11	3/18/13
	Chattanooga TA	9/30/11	9/30/12
	Chicago MSI	3/18/11	3/18/13
	Cincinnati MC	3/30/11	3/30/13
	Cleveland	3/18/11	12/31/12
	Columbus COSI	12/26/11	12/26/12
	Copenhagen	10/15/11	10/15/12
	Davenport Put	5/25/12	5/25/13
	Dearborn	10/1/11	10/1/12
	Denver MNS	1/27/12	1/27/13
	Des Moines	3/23/11	9/23/12
	Fort Worth	3/23/11	3/23/13
	Garden City	4/1/11	3/31/13
	Hague	3/18/11	12/31/12
	Harrisburg	2/1/12	2/1/13
	Hastings	4/1/12	4/1/13
	Hong Kong SM	5/1/12	12/1/12
	Hutchinson	3/23/11	9/30/12
	Indianapolis Imx	3/1/12	3/31/13
	Jersey City	3/18/11	3/18/13
	Louisville SC	11/1/11	11/1/12
	Lubbock	3/18/11	12/31/12
	Lucerne	11/24/11	12/31/12
	Melbourne MV	9/18/11	12/31/12
	Memphis Pink	3/3/12	5/31/13
	Mobile	5/26/12	5/26/13
	Oklahoma City SMO	3/9/12	3/9/13
	Orlando SC	3/1/12	3/1/13
	Philadelphia FI	3/18/11	12/31/12
	Pittsburgh CSC	3/25/11	9/25/12
	Portland OMSI	6/15/11	12/15/12
	Raleigh	10/29/11	10/31/12
	Regina	2/20/12	2/20/13
	Sacramento Imx	1/20/12	1/31/13
	Saint Louis SC	3/23/11	3/23/13
	San Antonio 3D	9/30/11	9/30/12
	San Diego RHF	3/18/11	12/31/12
	Seattle PSC 2	12/20/11	12/20/12
	Singapore DC	4/1/12	12/31/13
	Spokane RP	3/1/12	3/1/13
	Sudbury	4/1/12	4/1/13
	Syracuse	5/12/12	5/31/13
	Toronto OSC	3/25/11	9/25/12
	Victoria DCI	11/1/11	11/1/12
	Winnipeg PP	9/30/11	9/30/12
	Zion	10/1/11	12/31/12
Titani40	Fort Worth	4/15/12	10/12/12
ToFly	Taichung NMNS	1/1/12	12/31/12
	Washington NASM	7/1/76	
TTA	Memphis Pink	6/16/12	3/8/13
	Montreal SC	5/11/12	9/12
	Norwalk	**4/20/12**	**1/17/13**
	Raleigh	4/20/12	10/12
	San Diego RHF	**4/20/12**	**9/12**
	Victoria DCI	6/8/12	10/12
TurtleVi	Jersey City	2/10/12	9/30/12
UWT3D	Chongqing STM	10/20/11	11/20/12
	Cleveland	11/18/11	11/30/12
	Greensboro	6/15/11	6/30/13
	Kenner	9/1/11	9/1/12
	Raleigh	2/2/11	2/28/13
	Saint Augustine	1/25/11	1/25/13
VanGogh	Gatineau	5/18/12	9/17/12
VOTDS	Erie	3/1/12	3/1/13
Vulcania	Vulcania	2/22/02	
WATE	Katoomba	6/1/97	
Whales	Dallas MNS	5/3/12	9/16/12
	San Diego RHF	10/1/11	9/30/12
WildOcea	Birmingham UK	11/1/11	11/1/12
	Boston MOS	1/12	12/31/12
	Columbus COSI	3/1/12	9/1/12
	Jackson MS	3/1/12	3/1/13
	London BFI	9/1/11	3/1/13
	London SM	10/27/10	12/31/12
	San Antonio 3D	4/7/10	12/12
WilDream	McMinnville	6/15/12	6/13
	Sudbury	4/27/12	9/5/12
WS3D	Lucerne	3/15/12	3/14/13
WTTR3D	Boston MOS	6/1/11	12/31/12
	Denver MNS	9/15/11	9/15/12
	Greensboro	10/1/10	12/31/12
ZionCany	Zion	7/1/08	

September 2012 by Theater

Theater	Film	Open	Close
Al Khobar	**Everest**	**8/20/12**	**11/19/12**
	GP	**8/20/12**	**11/19/12**
	JTM	10/1/11	12/12
	SeaMonst	5/31/12	5/31/13
Alamogordo	AirRacer	5/25/12	12/31/12
Albuquerque NMMMH	FlyMons	9/1/12	8/30/13
	LastReef	3/15/12	3/15/13
	Rescue	6/29/12	1/29/13
Alexandria BA	CV	7/1/12	6/30/13
	MOTN	7/1/12	6/30/13
Apple Valley Imx	**MOTN**	**9/7/12**	**1/31/13**
Atlanta FMNH	Greece	5/29/12	9/3/12
	Rescue	9/4/12	11/12/12
Austin TSHM	FlyMons	2/10/12	2/9/13
	OW3D	1/1/12	12/31/12
	TA	3/18/11	9/18/12
Baltimore MSC	RME	11/11/11	9/12
	SeaRex	2/2/12	12/31/12
Batavia GQT	MOTGL	1/14/11	1/13/13
Beijing CSTM 3D	Everest	12/1/11	11/30/12
	GCA	5/1/12	4/13
	GP	5/1/12	4/13
	MOTN	12/1/11	11/12
	SpacJunk	5/15/12	11/15/12
Berlin CS	AfricAdv	5/1/12	4/30/13
	GCA	**7/12/12**	**7/11/13**
	Rescue	5/1/12	5/1/13
	SeaRex	1/1/12	12/31/12
Berlin CS I	HaunCast	4/5/01	
Birmingham AL	LastReef	3/16/12	3/16/13
	Rescue	1/12/12	10/12
	TA	3/23/11	12/31/12
Birmingham UK	LastReef	3/15/12	3/15/13
	Mummies	11/1/11	11/1/12
	SeaRex	10/22/11	12/12
	SpacJunk	1/1/12	1/1/13
	TA	11/1/11	11/1/12
	WildOcea	11/1/11	11/1/12
Bogota Mal	M3D	3/30/12	3/29/13
Boston MOS	Dolphins	2/13/12	9/3/12
	FlyMons	6/15/12	6/16/13
	Greece	10/1/11	9/30/12
	ROF	10/1/11	9/30/12
	SpacJunk	6/1/12	6/1/13
	TA	3/18/11	6/18/13
	WildOcea	1/12	12/31/12
	WTTR3D	6/1/11	12/31/12
Boston NEA	Sharks3D	4/8/11	12/31/12
Bradford	DinoAliv	6/1/11	12/31/12
	Mummies	2/14/09	12/12
Branson	MOTGL	3/17/11	12/31/12
	Ozarks	1/93	12/13
Calgary TS	LastReef	5/26/12	5/26/13
Casablanca	JTM	12/1/11	11/30/12
Chandigarh	GCA	1/1/12	12/31/12
Chantilly	FightPil	12/10/04	7/13
	Rescue	4/27/12	4/27/13
Charleston SC	HOTB	1/4/12	9/3/12
Charlotte DP	Mummies	11/11/11	11/11/12
	SeaRex	5/25/12	12/31/12
	TA	3/18/11	3/18/13
Chattanooga TA	LastReef	3/1/12	3/1/13
	TA	9/30/11	9/30/12
Chicago Imx	FlyMons	1/13/12	1/12/13
	SeaRex	**8/24/12**	**12/31/12**
Chicago MSI	RME	10/7/11	9/12
	TA	3/18/11	3/18/13
Chicago UT AP	SpacJunk	1/27/12	2/3/13

Theater	Film	Open	Close
Chongqing STM	UWT3D	10/20/11	11/20/12
Cincinnati MC	MOTGL	7/14/10	12/31/12
	RME	10/14/11	9/12
	TA	3/30/11	3/30/13
Cleveland	FlyMons	3/1/12	2/28/13
	TA	3/18/11	12/31/12
	UWT3D	11/18/11	11/30/12
Columbus COSI	TA	12/26/11	12/26/12
	WildOcea	3/1/12	9/1/12
Columbus GA	AirRacer	4/5/12	12/31/12
Copenhagen	D&W3D	4/3/09	12/12
	LastReef	5/15/12	5/31/13
	TA	10/15/11	10/15/12
Corpus Christi Lex	AirRacer	5/25/12	12/31/12
	FightPil	5/12/12	7/13
	LOF	5/12/12	10/31/12
Dallas MNS	FlyMons	3/1/12	9/16/12
	Whales	5/3/12	9/16/12
Davenport Put	FlyMons	3/2/12	9/1/12
	LastReef	2/3/12	2/3/13
	TA	5/25/12	5/25/13
Davenport Put I	Rescue	6/24/12	1/1/13
Dayton	AirRacer	5/25/12	12/31/12
	FightPil	12/3/04	7/13
Dearborn	TA	10/1/11	10/1/12
Denver MNS	DinoAliv	9/15/11	9/15/12
	FlyMons	1/27/12	1/27/13
	SpacJunk	7/13/12	3/31/13
	TA	1/27/12	1/27/13
	WTTR3D	9/15/11	9/15/12
Des Moines	GCA	4/16/12	12/31/12
	Mummies	11/11/11	11/11/12
	TA	3/23/11	9/23/12
Detroit SC	Animalop	3/18/09	3/13
Dickson City GE	MOTGL	2/1/11	1/31/13
Dongguan STM	Arabia3D	3/1/12	2/13
Dubai MR	LOF	4/30/12	4/30/13
Ede	**GCA**	**7/19/12**	**7/18/14**
Erie	VOTDS	3/1/12	3/1/13
Fort Worth	TA	3/23/11	3/23/13
	Titani40	4/15/12	10/12/12
Galveston	Arabia3D	1/1/12	12/31/12
	LastReef	5/1/12	5/1/13
Garden City	L&C	9/27/11	9/27/12
	Sharks3D	1/21/11	12/12
	TA	4/1/11	3/31/13
Garza Garcia	FlyMons	1/12/12	1/11/13
Gatineau	FlyMons	1/20/12	1/19/13
	RME	9/30/11	9/12
	SeaMonst	10/26/11	11/30/12
	VanGogh	5/18/12	9/17/12
Glasgow	FMTTM	6/6/09	5/31/13
	SeaRex	3/30/12	12/31/12
Grand Canyon DCI	GC	11/1/99	12/13
Grand Rapids Cel	MOTGL	5/6/11	6/30/13
Greensboro	UWT3D	6/15/11	6/30/13
	WTTR3D	10/1/10	12/31/12
Guayaquil	Dolphins	3/19/12	3/18/13
	GP	3/19/12	3/18/13
	ROF	3/19/12	3/18/13
Hague	Dolphins	10/11/11	12/31/12
	GP	5/1/12	5/1/13
	MOTN	5/1/12	5/1/13
	RME	4/2/12	1/1/13
	TA	3/18/11	12/31/12
Hampton VASC	FlyMons	10/7/11	4/30/13
	FON	10/19/11	10/31/12
	LOF	10/15/10	
	ROTLA	**9/7/12**	**9/13/13**
	SeaMonst	10/7/11	4/30/13
Hangzhou Bro	SeaRex	6/1/12	12/31/12
Harrisburg	TA	2/1/12	2/1/13
Hartberg	Amazon	7/10/12	6/30/13
	CRA	7/10/12	6/30/13
	DIA	7/10/12	6/30/13
	Everest	7/10/12	6/30/13
	LivingSe	7/10/12	6/30/13
Hartford CSC	DPTP	1/21/12	1/21/13
	FlyMons	4/7/12	4/30/13
	SeaRex	12/18/10	12/31/12
Hastings	FlyMons	10/25/11	10/25/12
	LastReef	6/1/12	6/1/13
	TA	4/1/12	4/1/13
Hong Kong SM	TA	5/1/12	12/1/12
Houston MNS	FlyMons	2/24/12	12/31/12
	LastReef	6/29/12	6/29/13
Huntsville USSRC	AirRacer	4/5/12	12/31/12
	SpacJunk	2/18/12	2/18/13
Hutchinson	AirRacer	4/5/12	12/31/12
	TA	3/23/11	9/30/12
Indianapolis CMI	FlyMons	10/7/11	12/31/12
Indianapolis Imx	**SpacJunk**	**9/21/12**	**1/31/13**
	TA	3/1/12	3/31/13
Jackson MS	Mummies	3/1/12	3/1/13
	WildOcea	3/1/12	3/1/13
Jakarta KE	FlyMons	4/19/12	4/19/13
Jersey City	**SpacJunk**	**2/10/12**	**10/31/12**
	TA	3/18/11	3/18/13
	TurtleVi	2/10/12	9/30/12
Kagoshima	DPTP	5/1/12	5/1/13
Kaohsiung NSTM	SeaRex	6/1/12	12/31/12
Katoomba	WATE	6/1/97	
Katowice CC	LOF	9/15/11	9/15/12
Kenner	UWT3D	9/1/11	9/1/12
Killeen	DPTP	5/1/12	5/1/13
Kofu	SeaRex	6/1/12	12/31/12
Kolkata Cma	JIAC	1/24/12	12/23/12
Krakow CC	LOF	9/15/11	9/15/12
Kuwait SCK	LastReef	1/26/12	10/31/12
	SpacJunk	6/7/12	12/7/12
Lehi	DPTP	11/4/11	11/12
	FlyMons	4/1/12	4/13
	Meerkats	5/26/12	12/28/12
Loch Lomond	LOLL	7/24/02	
Lodz CC	LOF	9/15/11	9/15/12
London BFI	DinoAliv	7/1/11	12/31/12
	Mummies	7/1/11	12/31/12
	ROTLA	**9/21/12**	**9/27/12**
	WildOcea	9/1/11	3/1/13
London SM	WildOcea	10/27/10	12/31/12
Los Angeles CSC	MOE	5/1/12	10/31/12
Louisville SC	TA	11/1/11	11/1/12
Lubbock	Bears	9/23/11	9/30/12
	FlyMons	1/27/12	1/27/13
	LastReef	4/27/12	4/27/13
	RME	11/11/11	9/30/12
	TA	3/18/11	12/31/12
Lubbock SS	Rescue	8/1/12	2/1/13
Lucerne	Meerkats	6/15/12	6/15/13
	RATW	11/1/10	12/31/12
	TA	11/24/11	12/31/12
	WS3D	3/15/12	3/14/13
McMinnville	AirRacer	5/25/12	12/31/12
	FightPil	3/23/12	7/1/13
	LOF	3/23/12	6/18/13
	Rescue	6/1/12	5/31/13
	WilDream	6/15/12	6/13
Melbourne MV	DinoAliv	1/6/10	12/12
	FlyMons	3/1/12	2/28/13
	Mummies	2/1/11	12/31/12
	TA	9/18/11	12/31/12
Memphis Pink	TA	3/3/12	5/31/13
	TTA	6/16/12	3/8/13
Mexicali	LastReef	6/30/12	12/31/12
	SeaRex	3/15/12	12/31/12
Mexico City Pap	LastReef	4/1/12	3/31/13
Milwaukee	CRA	4/30/12	10/31/12
Mobile	TA	5/26/12	5/26/13
Montreal SC	LastReef	2/24/12	2/24/13
	TTA	5/11/12	9/12
Moscow BFC	LOF	10/17/11	10/31/12
New Delhi ICC	ND		
New Orleans	HOTB	8/29/06	
	LastReef	5/20/12	5/31/13
New York AMNH	FlyMons	7/1/12	1/4/13
Niagara Can DCI	Niagara	7/1/86	
Niagara NY DCI	Niagara	5/1/07	
Noblesville GQT	MOTGL	2/23/11	1/13/13
Norwalk	**BTBW**	**4/8/11**	**1/17/13**
	SeaRex	**1/13/12**	**1/17/13**
	SFTGS	**1/13/12**	**1/17/13**
	TTA	**4/20/12**	**1/17/13**
Oklahoma City SMO	TA	3/9/12	3/9/13
Omaha Zoo	Sharks3D	2/1/12	12/31/12
Orlando SC	Arabia3D	8/20/11	9/15/12
	Rescue	6/9/12	2/9/13
	SpacJunk	**9/14/12**	**6/1/13**
	TA	3/1/12	3/1/13
Oulu	DinoAliv	1/1/12	12/31/12
Paris Geo	FlyMons	4/3/12	4/2/13
	SeaRex	2/1/11	12/31/12
Parker	Sharks3D	1/1/12	12/31/12
Penrith	**GCA**	**7/1/12**	**6/30/13**
	LastReef	5/1/12	5/1/13
	Mummies	9/1/10	9/30/12
	Rheged	7/1/00	
Pensacola NAM	AirRacer	4/5/12	12/31/12
	FightPil	6/8/11	7/13
	MOF	11/8/96	
	Rescue	6/1/12	6/1/13
	SU	12/15/11	12/15/12
Philadelphia FI	CRA	9/6/11	9/5/12
	FlyMons	12/10/11	12/9/12
	RME	6/11/12	3/31/13
	SeaRex	6/1/12	12/31/12
	TA	3/18/11	12/31/12
Phoenix ASC	SeaRex	5/25/12	12/31/12
Pittsburgh CSC	CRA	1/1/12	12/1/12
	Dolphins	1/1/12	12/1/12
	Everest	1/1/12	12/1/12
	HOTB	1/1/12	12/1/12
	JIAC	1/1/12	12/1/12
	MOTN	1/1/12	12/1/12
	RME	11/25/11	9/12
	TA	3/25/11	9/25/12
Poitiers Imax	Everest	12/17/11	1/13/13
Poitiers Imax 3D	SeaMonst	2/1/11	1/31/13
Portage GQT	MOTGL	2/16/11	1/13/13
Portland OMSI	FlyMons	10/7/11	10/7/12
	TA	6/15/11	12/15/12
Poznan CC	LOF	9/15/11	9/15/12
Prague CC	LOF	9/15/11	9/22/12
Quebec	SeaRex	2/3/12	12/31/12
Raleigh	**Avengers**	**9/14/12**	**10/12**
	DarkKniR	**7/20/12**	**9/12**
	L&C	3/1/12	2/28/13
	ROTLA	**9/7/12**	**9/13/13**
	TA	10/29/11	10/31/12
	TTA	4/20/12	10/12
	UWT3D	2/2/11	2/28/13
Regina	TA	2/20/12	2/20/13
Rochester MSC	FMTTM	4/6/12	4/5/13
	ROF	12/1/11	11/30/12
Sacramento Imx	TA	1/20/12	1/31/13
Saint Augustine	FON	1/1/12	12/31/12
	L&C	3/1/12	2/28/13
	LOF	9/30/11	9/30/12
	Rescue	9/30/11	9/30/12
	ROTLA	**9/7/12**	**9/13/13**
	UWT3D	1/25/11	1/25/13
Saint Louis SC	RME	6/1/12	1/17/13
	TA	3/23/11	3/23/13
Saint Paul SMM	ROF	7/1/12	6/30/13
Salt Lake City Clark	FlyMons	11/4/11	11/4/12
San Antonio 2D	Alamo		
San Antonio 3D	FlyMons	2/1/12	2/1/13
	TA	9/30/11	9/30/12
	WildOcea	4/7/10	12/12
San Diego NHM	FlyMons	6/1/12	1/20/13
	LastReef	6/1/12	6/1/13
San Diego RHF	AIWC	12/14/11	9/30/12
	BTBW	**5/13/11**	
	CRA	3/11/12	12/12
	Dolphins	12/14/11	9/30/12
	Everest	1/1/12	9/30/12
	FON	10/1/11	9/30/12
	HumanBod	10/1/11	9/30/12
	JIAC	12/14/11	9/30/12
	L&C	10/1/11	9/30/12
	LivingSe	12/14/11	9/30/12
	MOE	10/1/11	9/30/12
	MOTN	1/1/12	9/30/12
	SeaMonst	10/1/11	9/30/12
	TA	3/18/11	12/31/12
	TTA	**4/20/12**	**9/12**
	Whales	10/1/11	9/30/12
San Simeon DCI	HCBTD	8/17/96	
Seattle PSC 1	**FSODG**	**8/31/12**	**9/12**
	MOE	1/1/12	1/8/13
	Mummies	5/24/12	5/15/13
Seattle PSC 2	RME	10/14/11	9/12
	TA	12/20/11	12/20/12
Seoul 63	SeaRex	5/18/12	12/31/12
Shanghai STM 3D	JTM	11/1/11	10/31/12
Shanghai STM Dome	RATW	6/10/12	6/30/13
Shari	FSOS		
Shreveport	DPTP	3/21/12	9/21/12
Simpsonville GE	MOTGL	2/1/11	1/31/13
Singapore DC	Rescue	8/1/11	11/1/12
	TA	4/1/12	12/31/13
Sinsheim	Arabia3D	10/20/11	12/31/12

Theater	Film	Open	Close
	GCA	10/31/09	12/31/12
	LOF	**4/7/11**	**4/14/13**
Speyer Dome	Dolphins	1/12	12/12
	MOF	12/5/11	12/31/12
	MOTN	1/1/12	12/31/12
	Rescue	4/27/12	4/27/13
Speyer Imax	FMTTM	12/18/08	11/4/12
Spokane RP	Rescue	4/1/12	12/31/12
	TA	3/1/12	3/1/13
Stockholm	HumanBod	1/1/12	12/31/12
	LastReef	5/11/12	5/31/13
Sudbury	Dolphins	7/15/11	6/30/13
	HumanBod	4/27/12	9/5/12
	LivingSe	**9/1/12**	**6/30/13**
	TA	4/1/12	4/1/13
	WilDream	4/27/12	9/5/12
Sydney WBS	LastReef	5/3/12	5/3/13

Theater	Film	Open	Close
	SAA	1/1/12	12/31/12
Syracuse	MOTGL	7/2/11	12/31/12
	TA	5/12/12	5/31/13
Taichung NMNS	ToFly	1/1/12	12/31/12
Taipei AM	FlyMons	4/4/12	4/3/13
	SC	1/1/12	12/31/12
Taipei MCRC	SeaMonst	6/10/12	6/10/13
Tallahassee CLC	Rescue	6/15/12	12/15/12
	SpacJunk	2/10/12	2/10/13
Tampa MOSI	FlyMons	2/15/12	2/1/13
	Mummies	4/15/12	4/15/13
	SpacJunk	9/21/12	6/21/13
Tijuana	Animalop	7/1/10	7/13
Toluca MCIM	LOF	3/29/12	9/29/12
Toronto OSC	RME	10/1/11	9/12
	TA	3/25/11	9/25/12
Valencia Spn	MOTN	1/1/12	12/31/12

Theater	Film	Open	Close
	SeaMonst	12/16/11	12/16/12
Vancouver TWS	Arabia3D	11/25/11	11/25/12
	RME	4/8/12	12/12
Victoria DCI	AfricAdv	2/10/12	2/9/13
	Beavers	9/20/11	9/20/12
	RME	3/16/12	12/12
	TA	11/1/11	11/1/12
	TTA	6/8/12	10/12
Vulcania	Vulcania	2/22/02	
Warsaw CC	LOF	9/15/11	9/15/12
Washington NASM	AirRacer	5/25/12	12/31/12
	Rescue	6/9/11	7/4/13
	ToFly	7/1/76	
Washington NMNH	FlyMons	5/25/12	5/13
	SAA	3/1/12	2/28/13
Winnipeg PP	TA	9/30/11	9/30/12
Zion	TA	10/1/11	12/31/12

Key to Film Abbreviations

Film	Title	Year		Dist
AfricAdv	African Adventure 3D	2007	3D	nWP
AirRacer	Air Racers 3D: Forces of Flight	2012	3D	3DED
AIWC	Adventures in Wild California	2000		MFF
Alamo	Alamo: The Price of Freedom	1988		MFF
Amazon	Amazon	1997		MFF
Animalop	Animalopolis	2008	3D	K2
Arabia3D	Arabia 3D	2010	3D	MFF
Avengers	Marvel's The Avengers	2012	3D	WDP
Bears	Bears	2001		PCI
Beavers	Beavers	1988		SLC
BTBW	Born to Be Wild	2011	3D	IMAX
CRA	Coral Reef Adventure	2003		MFF
CV	Cosmic Voyage	1996		IMAX
D&W3D	Dolphins & Whales 3D	2008	3D	3DEL
DarkKniR	Dark Knight Rises, The	2012		WB
DIA	Dream is Alive, The	1985		IMAX
DinoAliv	Dinosaurs Alive	2007	3D	GSF
Dolphins	Dolphins	2000		MFF
DPTP	Dinosaur Passage to Pangaea	2011	3D	CGI
Everest	Everest	1998		MFF
FightPil	Fighter Pilot: Operation Red Flag	2004		K2
FlyMons	Flying Monsters 3D	2011	3D	NGD
FMTTM	Fly Me to the Moon	2008	3D	K2
FON	Forces of Nature	2004		NGD
FSODG	Flying Swords of Dragon Gate	2011	3D	CFG
FSOS	Four Seasons of Shiretoko	1988		unk
GC	Grand Canyon: The Hidden Secrets	1985		NGD
GCA	Grand Canyon Adventure:3D	2008	3D	MFF
GP	Greatest Places, The	1998		MFF
Greece	Greece: Secrets of the Past	2006		MFF
HaunCast	Haunted Castle	2001	3D	NGD
HCBTD	Hearst Castle: Building the Dream	1996		NGD
HOTB	Hurricane on the Bayou	2006		MFF
HumanBod	Human Body, The	2001		NGD
JIAC	Journey into Amazing Caves	2001		MFF
JTM	Journey to Mecca	2009		SKF
L&C	Lewis & Clark: Great Journey West	2002		NGD
LastReef	Last Reef, The	2012	3D	GSF
LivingSe	Living Sea, The	1994		MFF
LOF	Legends of Flight	2010	3D	K2
LOLL	Legend of Loch Lomond, The	2002		SKF
M3D	Misadventures in 3D	2003	3D	NGD
Meerkats	Meerkats 3D	2012	3D	NGD
MOE	Mysteries of Egypt	1998		NGD
MOF	Magic of Flight, The	1997		MFF
MOTGL	Mysteries of the Great Lakes	2008		SN
MOTN	Mystery of the Nile	2005		MFF
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF
ND	Neelkanth Darshan	2005		unk
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
RATW	Ride Around the World	2006		GSF
Rescue	Rescue 3D	2011	3D	K2
Rheged	Rheged: The Lost Kingdom	2000		unk
RME	Rocky Mountain Express	2011		SLC
ROF	Ring of Fire	1991		MFF
ROTLA	Raiders of the Lost Ark	2012		PPC
SAA	Shackleton's Antarctic Adventure	2001		NGD
SC	Storm Chasers	1995		MFF
SeaMonst	Sea Monsters: A Prehistoric Adventure	2007		NGD
SeaRex	Sea Rex: Journey to a Prehistoric World	2010	3D	3DED
SFTGS	Search for the Great Sharks	1992		MFF
Sharks3D	Sharks 3D	2004	3D	3DEL
SpacJunk	Space Junk	2012	3D	K2
SU	Straight Up: Helicopters in Action	2002		SKF
TA	Tornado Alley	2011	3D	GSF
Titani40	Titanica (short)	1992		IMAX
ToFly	To Fly!	1976		MFF
TTA	To the Arctic	2012	3D	MFF
TurtleVi	TurtleVision	2010	3D	nWP
UWT3D	Ultimate Wave Tahiti 3D, The	2010	3D	K2
VanGogh	Van Gogh: Brush with Genius	2009		MFF
VOTDS	Volcanoes of the Deep Sea	2003		SLC
Vulcania	Vulcania	2002		unk
WATE	Wild Australia: The Edge	1997		MSI
Whales	Whales	1996		NGD
WildOcea	Wild Ocean	2008	3D	GSF
WilDream	Wildest Dream, The	2010		NGD
WS3D	Wild Safari 3D	2005	3D	NGD
WTTR3D	Waking the T-Rex: The Story of Sue 3D	2010	3D	GSF
ZionCany	Zion Canyon (aka TOTG)	1994		BFI

September 2012 Bookings Count

#	Film	#	Film	#	Film	#	Film
50	TA	5	DinoAliv	2	Meerkats	1	HaunCast
29	FlyMons	5	DPTP	2	MOF	1	HCBTD
20	LastReef	5	FightPil	2	Niagara	1	LOLL
17	SeaRex	4	GP	2	RATW	1	M3D
16	Rescue	4	L&C	2	SAA	1	ND
14	LOF	4	ROF	2	ToFly	1	OW3D
13	RME	4	ROTLA	2	Whales	1	Ozarks
12	SpacJunk	4	Sharks3D	2	WilDream	1	Rheged
10	Mummies	3	FMTTM	1	AIWC	1	SC
9	AirRacer	3	FON	1	Alamo	1	SFTGS
9	MOTGL	3	HOTB	1	Amazon	1	SU
8	MOTN	3	HumanBod	1	Avengers	1	Titani40
7	Dolphins	3	JIAC	1	Bears	1	TurtleVi
7	GCA	3	JTM	1	Beavers	1	VanGogh
7	SeaMonst	3	LivingSe	1	CV	1	VOTDS
7	WildOcea	3	MOE	1	D&W3D	1	Vulcania
6	Everest	3	WTTR3D	1	DarkKniR	1	WATE
6	TTA	2	AfricAdv	1	DIA	1	WS3D
6	UWT3D	2	Animalop	1	FSODG	1	ZionCany
5	Arabia3D	2	BTBW	1	FSOS		
5	CRA	2	Greece	1	GC		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

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Fax: +44 20-7681-2357
www.3DEfilms.com

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Ibex House 61-65 Baker Street
Weybridge, Surrey KT13 8AH UNITED KINGDOM
Tel: +44 20-7681-2357
Fax: +44 20-7681-2357
www.3DEfilms.com

3D@Home Consortium
84 W. Santa Clara St., Ste. 790
San Jose, CA 95113 USA
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Fax: 408-993-8121
www.3dathome.org

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Tel: +44-207-244-6590

Art Pictures Studio
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Moscow, RUSSIA
Tel: +8 495 933 36 28
Fax: +8 495 933 36 28
www.art-pictures.ru/

Atlantic Productions
Brook Green House
4 Rowan Road, Hammersmith
London, W6 7DU UNITED KINGDOM
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Fax: +44 20 8735 9333
www.atlanticproductions.co.uk

BBC Earth
BBC White City
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London, W12 7TS UNITED KINGDOM
http://bbcearth.com/

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Henderson, NV 89052 USA
Tel: 502-212-1559
http://biganddigital.com/

Big Films, Inc. **BFI**
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Manotick, ON K4M 1B3 CANADA
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Fax: 613-692-9857
www.bigfilms.ca

Christie, Inc.
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Cypress, CA 90630 USA
Tel: 714-236-8610
Fax: 714-229-7128
www.christiedigital.com

Cinema Development Company
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Hayward, CA 94545 USA
Tel: 510-783-7028
Fax: 510-783-7029
www.cinemadevelopmentcompany.com

Cinema Group, Inc. **CGI**
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Alpine, UT 84004 USA
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Columbia Pictures
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Culver City, CA 90232 USA
www.sonypictures.com/

Cosmic Picture
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New York, New York 10012 USA
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www.cosmicpicture.com

Daniel M. Soref Charitable Trust
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Milwaukee, WI 53217 USA
Tel: 800-234-5437

December Cinema Productions
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South Melbourne, Victoria 3205 AUSTRALIA
Tel: +61-3-9699 8911
Fax: +61-3-9699-8611
www.decembermedia.com.au

Denver Museum of Nature and Science
2001 Colorado Boulevard
Denver, CO 80205-5732 USA
Tel: 303-322-7009
Fax: 303-370-6044
www.dmns.org/

Esquire IMAX Theatre
1211 K Street
Sacramento, CA 95814 USA
Tel: 916-446-2333
Fax: 916-446-2377
www.imax.com/sacramento

Evans & Sutherland
770 Komas Drive
Salt Lake City, UT 84108-1229 USA
Tel: 801-588-1000
Fax: 801-588-4500
www.es.com

Giant Screen Cinema Association
26 Lakewood Landing Drive
Lake Anna, VA 23024 USA
www.giantscreencinema.com

Giant Screen Films **GSF**
990 Grove St., Suite 200
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.gsfilms.com

Global Immersion
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Hurstwood Lane, Haywards Heath
West Sussex, RH17 7QX UNITED KINGDOM
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www.globalimmersion.com/

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Docklands, VIC 3008 AUSTRALIA
www.helifilms.com/

Houston Museum of Natural Science **HMNS**
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Fax: 713-523-4125
www.hmns.org

Imax Corporation **IMAX**
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Mississauga, ON L5K 1B1 CANADA
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Fax: 905-403-6450
www.imax.com

International 3D Society & 3D@Home
1801 Century Park East, Ste 1040
Century City, CA 90067 USA
Tel: 310-203-9733
www.international3dsociety.com

International Association of Amusement Parks and Attractions
1448 Duke Street
Alexandria, VA 22314 USA
Tel: 703-836-4800
Fax: 703-836-4801
www.iaapa.org

Jackson Hole Wildlife Film Festival
PO Box 3940, 125 East Pearl St.
Jackson Hole, WY 83001 USA
Tel: 307-733-7016
Fax: 307-733-7376
www.jhfestival.org

Jupiter 9 Productions, Inc. **J9P**
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Woodland Hills, CA 91365 USA
Tel: 818-679-4484
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Fax: +61-2-9211 5166
www.imax.com.au

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MacGillivray Freeman Films, Inc. **MFF**
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Laguna Beach, CA 92652 USA
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Fax: 949-494-2079
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Magna-Tech Electronic Company
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North Miami, FL 33181 USA
Tel: 305-573-7339
http://magna-tech.com/

Milwaukee Public Museum
800 West Wells Street
Milwaukee, WI 53233-2309 USA
Tel: 414-278-2700
Fax: 414-278-6100
www.mpm.edu/

Montreal Science Centre
333, de la Commune Ouest
Montreal, QC H2Y 2E2 CANADA
Tel: 514-283-0548
Fax: 514-283-1827
www.montrealsciencecentre.com

MSI Distribution **MSI**
5156 Somerset Drive
Prairie Village, KS 66207 USA
Tel: 913-648-5886
Fax: 913-648-6141

Museum of Science
Science Park
Boston, MA 02114-1099 USA
Tel: 617-589-0266
Fax: 617-589-0454
www.mos.org/

N3D Land Production
10 place du theatre
Sevres, 92310 FRANCE
Tel: + 33-6 88 88 87 78
www.n3dland.com/

National Geographic Cinema Ventures
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7665
Fax: 202-775-6517
http://movies.nationalgeographic.com/movies/

Directory, cont'd

National Geographic Cinema Ventures Distribution **NGD**
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Fax: 212-741-0374
movies.nationalgeographic.com/movies/

National Science Foundation
4201 Wilson Blvd. Ste 885
Arlington, VA 22230 USA
Tel: 703-292-8600
www.nsf.gov

nWave Pictures
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Brussels, B-1190 BELGIUM
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Fax: +32 2 347 24 54
www.nwave.com

Paramount Pictures Corporation **PPC**
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www.paramount.com

Primesco Communications, Inc. **PCI**
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Fax: 514-874-9068
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Fax: 418-694-1115
www.productionsthalie.com

Sarai, Inc. **SAR**
Urban Shibakoen 4th Fl
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Fax: +81-3-5777-5207
www.sarai-inc.com/

Science North **SN**
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Fax: 705-522-4954
www.sciencenorth.ca

Science Spectrum
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Lubbock, TX 79423-1400 USA
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Fax: 806-745-1115
www.sciencespectrum.org

Screen Gems
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Jimmy Stewart 200-F
Culver City, CA 90232 USA
Tel: 310-244-4000
Fax: 310-244-0046

Singular Entertainment
1241 Adams Street, Suite 1125
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Fax: 310-492-5563
napavalleydreams.com/

SK Films, Inc. **SKF**
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225 Commissioners Street, Suite 303
Toronto, ON M4M 0A1 CANADA
Tel: 416-367-0440
Fax: 647-837-3350
www.skfilms.ca

Sony Pictures Classics, Large Format **SPC**
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Fax: 212-833-8570
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Sony Pictures Entertainment **SPE**
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Spring Garden Pictures
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www.sgpictures.org/

Stephen Low Distribution, Inc.
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Fax: 514-633-6035
www.stephenlow.com

SV2 Studios
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www.sv2studios.com/

Universal Pictures **UP**
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Universal City, CA 91608 USA
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Walt Disney Company **WDP**
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Burbank, CA 91521 USA
Tel: 818-560-2039

Warner Bros. **WB**
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Burbank, CA 91522 USA
Tel: 818-954-6000
www2.warnerbros.com

WingNut Films
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Fax: +64-4-388-9449
www.wingnutfilms.co.nz

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POSITIONS SOUGHT

I am a former Theater Operations Manager from the Humphrey IMAX Dome Theater in Milwaukee WI. I was Operations Manager for 7 years, and before that I was the Senior Projectionist for 4 years. I learned IMAX projection operation from Jim Kral in Cincinnati, Ohio. I am familiar with the IMAX Dome Operations, Mach II reel unit, 5-level QTRU and dubber, DDP and AE1 audio reproducers. Although I have not participated in the IMAX Certification Training, I have performed both minor and major projection and audio repair while working with IMAX Technicians.

I'm currently an audio visual technician working in hotels; but no job has given me the satisfaction and enjoyment as working in an IMAX Theater. I am very eager to return.

I am willing to relocate, and would consider part-time work as long as the potential was there for full-time. Reference will be given upon request. Contact Brad Barnes at blbarnes@yahoo.com.

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SHORTS

Cameron cancels GSCA keynote

Director **James Cameron** has canceled his appearance as the keynote speaker at the annual conference of the **Giant Screen Cinema Association** in Sacramento, CA, this month. According to the GSCA's executive director, **Tammy Thurmon**, "no explanation [was] offered other than [that] his schedule no longer permitted him to present." The association has chosen not to schedule a replacement speaker, instead shifting film screenings that had been scheduled for late on the last day of the meeting.

The association also announced the dates and location of its 2013 fall conference: it will be held at the **Canadian Museum of Civilization** in Gatineau, ON, near the national capital of Ottawa, on Sept. 14–17. The museum's 295-seat IMAX theater opened in 1989, and is one of four in the world, and two in North America, that is convertible between dome- and flat-screen presentations. This will eliminate the need to travel to another city for Dome Day. The theater, which hosted the 1991 conference of the **International Space Theater Consortium**, the predecessor to the GSCA, is also capable of presenting the 48-fps IMAX HD format.

The association says that the location and dates for the spring 2013 Film Expo will be announced soon.

GSCA seeks board nominations

The **Giant Screen Cinema Association** is seeking nominations to fill ten spots on its board of directors in the categories, Production, Distribution, Commercial Theaters, Institutional Theaters, Manufacturers/Suppliers/Other Related Businesses. Winning candidates will serve for two years. Those wishing to be candidates should submit short statement of purpose, biography, category choice, photo, and an option one-minute video with their bio and mission statement.

Nominations will be accepted at the conference in Sacramento, during the Members' Meeting on Sept. 18.

Applications are due Sept. 28; online voting will be held from Oct. 8 – Nov. 7; and winners will be announced on Nov. 21. Newly elected members will take office on Jan. 1, 2013.

For more details, including qualifications and duties, visit giantscreencinema.com.

Warner Bros. Pictures

The Dark Knight Rises *has grossed over $100 million in IMAX theaters.*

Dark Knight Rises: $100M in IMAX

After seven weeks of release, ***The Dark Knight Rises*** has earned over $100 million in 557 IMAX theaters worldwide, the second DMR title to cross that mark, following 2009's ***Avatar***, which reached $116 million in four weeks. As of Sept. 3, *DKR* had grossed $65.1 million in 332 domestic IMAX theaters and $37.3 million from 225 international IMAX screens, including 75 theaters in China, which only started showing the film on Aug. 27.

A week earlier, Aug. 26, *DKR* passed the $1 billion mark on all screens worldwide, the 13th film ever to do so. It currently stands at #10 on the list of worldwide grossers, and if it ultimately reaches $1.1 billion, as Box Office Mojo and other observers expect, it will be #7.

Spielberg doing IMAX tests

In an interview with *Yahoo! Movies'* **Matt McDaniel**, **Steven Spielberg** said that he will be testing IMAX cameras for his next directorial project, ***Robopocalypse***, this month. The director said, "I haven't decided whether it's going to be 2D or 3D yet, but I am in September going to start doing some tests."

Speaking about the IMAX DMR version of ***Raiders of the Lost Ark*** that ran in 267 IMAX digital theaters for one week this month, he told *Yahoo!* that he was "blown away by the fact that it looked better than the movie I had made [31] years ago." He added, "Suddenly, there was definition in the shadows, which I had never seen before. And the shadows weren't murky and washed out; they were sharp as a tack."

Spielberg said that although there are no plans to convert other *Indiana Jones* films, "the only other movie I would ever think about going out on an IMAX screen...would be ***Close Encounters of the Third Kind***. Forty percent of that film was shot in 70 millimeter, so the conversion would look extraordinary."

However, *Raiders* ended up taking in only $1.67 million on 257 IMAX digital screens in its first and only weekend, starting Sept. 7, a per-screen average of $6,255. Both figures are in the bottom 10% of domestic DMR opening weekends. However, as **Box Office Mojo** points out, that "shouldn't be entirely surprising considering there wasn't any significant marketing push," except for that associated with the release of *Indiana Jones: The Complete Adventures* on Blu-ray on Sept. 18.

Jackson Hole science winners

The **Jackson Hole Wildlife Film Festival** announced the winners of its first Science Media Awards competition on Sept.

*(see **SHORTS** on page 13)*